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PRACTICE-CENTERED TEACHER TRAINING--FRENCH, A SYLLABUS FOR
THE TRAINING OR RETRAINING OF TEACHERS OF FRENCH.
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A TRAINING SYLLABUS WAS DEVELOPED TO INCREASE THE COMPETENCE OF FRENCH LANGUAGE TEACHERS. THE SYLLABUS WAS BASED ON THE MODERN LANGUAGE ASSOCIATION RECOMMENDATIONS ON THE DESIRED QUALIFICATIONS OF THE SECONDARY SCHOOL TEACHER OF MODERN LANGUAGES. THE EMPHASIS OF THIS TRAINING PROCEDURE IS ON PRESENTING COURSES AND PRACTICE AS PARALLEL EXPERIENCES. PRACTICE IN OBSERVATION, STUDENT TEACHING, PRACTICE TEACHING, AND INTERNSHIP ARE INTEGRATED WITH COURSES IN LANGUAGE CULTURE AND CIVILIZATION, APPLIED LINGUISTICS, AND METHODS. PRACTICAL TEACHING EXPERIENCE, RATHER THAN FINAL EXAMINATIONS IN EACH COURSE, IS THE GOAL TOWARD WHICH THIS TRAINING SEQUENCE IS POINTED. THE FOUR PARTS OF THE SYLLABUS ARE APPLIED LINGUISTICS, LANGUAGE PRACTICE, PERFORMANCE CRITERIA, AND MICROLESSONS, THAT IS, A SHORT PRACTICE LESSON WHICH FOCUSES ON DEVELOPING A SPECIFIC TEACHING SKILL. A RELATED REPORT IS AA 000 057. (AL)

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& Development in Teaching

Technical Report No. 1

Practice-Centered Teacher Training: French

Robert L. Politzer

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PRACTICE-CENTERED TEACHER TRAINING: FRENCH

A Syllabus for the Training or Retraining of Teachers of French

by

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in Teaching

TECHNICAL REPORT #1

STANFORD CENTER FOR RESEARCH AND
DEVELOPMENT IN TEACHING

School of Education
Stanford University
June, 1966

In order to share with our colleagues as quickly as possible the work being done in the Stanford Center for Research and Development in Teaching we intend to issue technical reports from time to time. These will not always be "finished products", as Professor Politzer makes quite clear in this first one. We hope that this report of work in progress will be helpful to those who are concerned with the improvement of foreign language teaching. Changes in this field have probably been more far-reaching than in most other parts of the curriculum. But many of the new practices have not been firmly grounded in research findings and many important issues need investigation. Professor Politzer in this technical report raises some intriguing questions, sets forth some challenging propositions, and makes some imaginative and very practical suggestions for improving foreign language teaching.

The Center invites teachers and researchers to use and to react to these materials. Those who are interested in receiving reports of the work of the Center may do so by requesting to be placed on the mailing list.

Robert N. Bush
Co-Director

PRACTICE-CENTERED TEACHER TRAINING: FRENCH

A Syllabus for the Training or Retraining of Teachers of French*

One of the most important developments in foreign language education during the last decade has been the retraining of foreign language teachers in various types of institutes and the development of tests designed to measure the competence necessary for foreign language teachers. These tests, commonly known as the MLA (ETS) Tests for Advanced Students and Teachers measure competence in (1) language skills (speaking, reading, writing, oral comprehension), (2) applied linguistics, (3) teaching methodology (professional preparation), and (4) civilization and culture. They are based on the Modern Language Association recommendations as to qualifications of the secondary school teacher of Modern Languages (PMLA vol. 70, No. 4, Part 2, pp. 46-49, September, 1955) and they correspond quite well to what are considered the essential elements of the specific preparation of the modern language teacher. They define, in a sense, not only the curriculum used in the retraining of foreign language teachers, but also the essential element of foreign language teacher training generally speaking.

The retraining and, to some extent, the original training of the foreign language teacher then takes the form of courses in language, culture and civilization, applied linguistics and methods. To these courses is added an element of practice: observation, student teaching, practice teaching, internship, etc. In many cases, especially in the original training of the teacher, the courses and the practical experience are related in various sequential patterns. Quite typically, the courses follow each other and are in turn followed by the practical experience.

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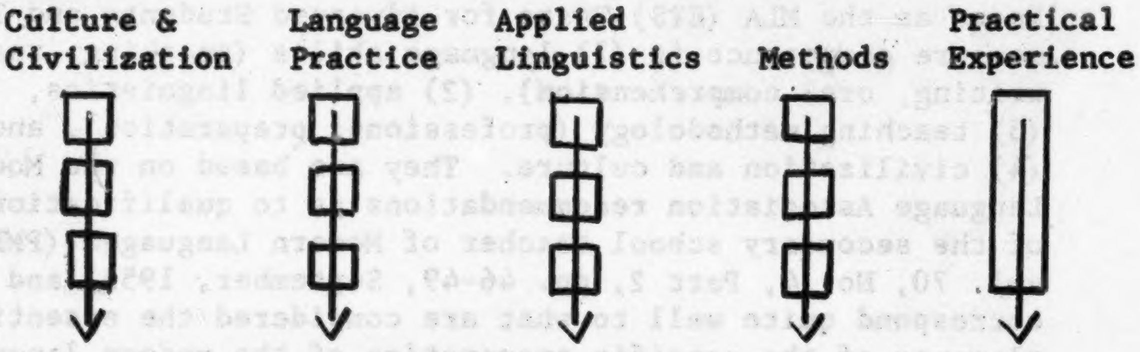
*The research and development reported in this syllabus was performed pursuant to a contract with the United States Department of Health, Education, and Welfare, Office of Education, under the provisions of the Cooperative Research Program.

In the case of retraining in institutes, courses and practice are usually parallel experiences. The amount of integration between the courses, and between courses and the practice element, varies a great deal depending on a variety of circumstances. The schema of a teacher training or retraining institute may thus be represented as follows:

Lessons on:

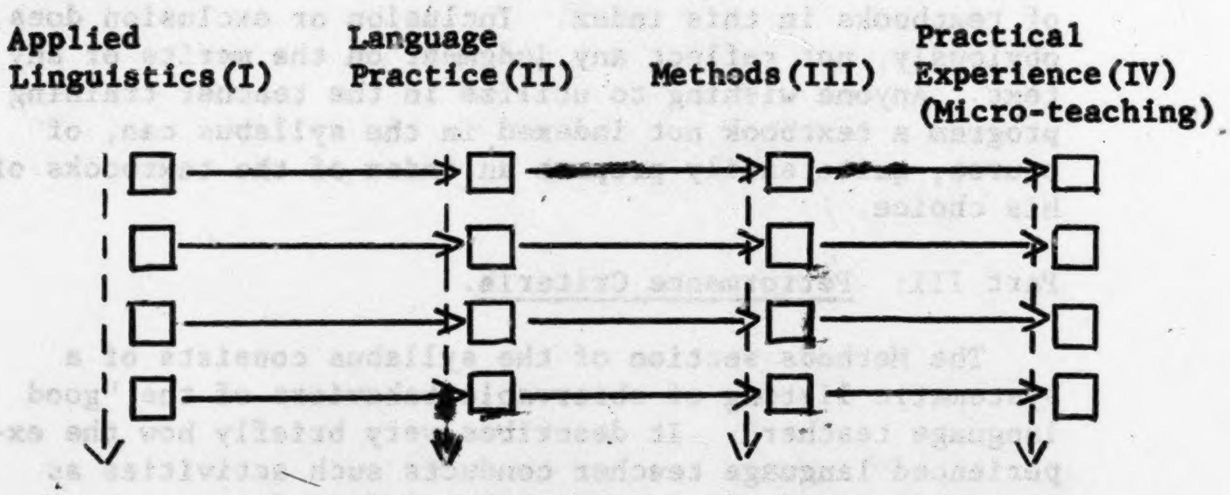


The aims of this teacher training syllabus is (1) to bring about a much closer integration of the language practice, applied linguistics, and methods element of the teacher training courses, and (2) to relate them directly to the practice element by introducing the device of "micro-teaching."

Micro-teaching is a technique of teacher training which was developed im the Stanford University Secondary Teacher Training program. It consists in having the apprentice teacher teach small 5 to 10 minute lessons to a small group of students (5 to 10). The students are usually paid subjects, but chosen in such a way that they can actually participate in and profit from the lessons to be taught. The micro lesson itself focuses on a specific teaching skill which is to be learned by the apprentice teacher.

This syllabus is based on the concept that in the teacher training program, each lesson in applied linguistics (I) be linked to a corresponding lesson in language practice (II) related to principles of methodology (III) and that all three of these experiences be applied in specific micro lessons (IV) to be taught by participants in the training program. The structure of the training procedure may thus be presented in the following way.

Lessons on:



In other words, the emphasis of the training procedure shifts from a "vertical" progression, patterned according to parallel or sequential courses, to a "horizontal" progression, in which elements of individual courses are integrated with each other and in which the practical teaching experience rather than the final examinations in each course presents the goal toward which the individual elements are pointed.

The syllabus consists, therefore, of the following four parts.

Part I: Applied Linguistics.

This section of the syllabus contains a very brief outline of some of the main facts of French structure and the main points of interference coming from English. Part I of this syllabus is not meant to replace any of the existing manuals on applied linguistics. It is primarily a guide for the person responsible for teacher training -- not a textbook for the trainee. It is followed by a brief index to applied linguistics manuals.

Part II: Language Practice.

This section is simply an index which connects the outline of Applied Linguistics (Part I) to a selected number of elementary and/or review texts which may be utilized for language review and practice. In addition, there is also an index relating Part I to a few of the widely used secondary school texts, for it was felt that some of these texts could be utilized for teacher training. At any rate, it was of course impossible to be exhaustive in the inclusion of textbooks in this index. Inclusion or exclusion does, obviously, not reflect any judgment on the merits of any text. Anyone wishing to utilize in the teacher training program a textbook not indexed in the syllabus can, of course, quite easily prepare an index of the textbooks of his choice.

Part III: Performance Criteria.

The Methods section of the syllabus consists of a systematic listing of observable behaviors of the "good language teacher". It describes very briefly how the experienced language teacher conducts such activities as pronunciation drills, imparts knowledge of structure, controls classroom activities, etc. and it explains the rationale behind the language teachers behavior. The performance criteria are based on observation made by the individuals responsible for the training of foreign language teachers within the Stanford University Secondary Teacher Training Program. These performance criteria are an instrument for the training as well as for the evaluation of the foreign language teacher. Their validity as well as their reliability as instrument of evaluation remains to be established by further research.

Part IV: Micro-lessons.

The series of sample micro-lessons show how applied linguistics knowledge of the language and specific performance criteria are combined into practical application. The Micro-lessons described in this syllabus can be utilized in a variety of ways (which themselves are subject to experimental research). The apprentice teacher can be asked to teach one of the micro-lessons or can be asked to teach a micro-lesson modelled after the one formed in the syllabus. The micro-lesson of the syllabus can be used as a model presented first by an experienced teacher, then the trainee can be required to teach the identical or a similar lesson himself. Both, the model performance of the experienced teacher and the performance of the trainee can be video-taped and the student can, under the guidance of his methods teacher or supervisor, be asked to compare the two performances. Just as in the language course and in the language laboratory we can concentrate on creating specific language skills through a process of modelling, imitating, repeating, etc., we can, in the micro-teaching procedure, focus on specific teaching skills.

This training syllabus is to be regarded as tentative. The undersigned welcomes suggestions, criticism, and cooperation in research connected with this syllabus, as for instance research connected with the validity and reliability of the Performance Criteria (Part III) or possible variations in training procedure (PartIV).

It is a particular pleasure to acknowledge the help of all those who cooperated in the writing of this syllabus -- in particular the work of Mrs. Linda W. Sangster in compiling Part I and II, the help and cooperation of Mrs. Marcelle d'Abbroaci, Mr. Norman Jonath and Mr. Louis Weiss in the formulation of Part III and the contributions of the latter in writing of Part IV.

Stanford University, May, 1966   Robert L. Politzer

Part I: OUTLINE OF APPLIED LINGUISTICS

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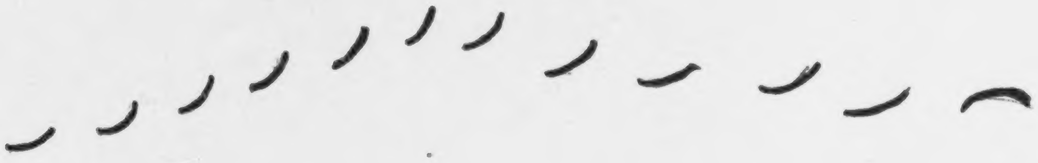
I. INTONATION

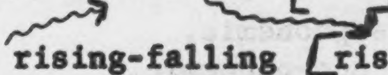
1. In English, one syllable of each word is stressed. In French all syllables of each word are given equal stress. (See below, for exception.)
2. In English, stress is phonemic.
   In French, stress is non-phonemic.
3. In English, syllable and word boundaries are marked.
   In French, syllables tend to end with vowels; thus, syllable boundaries and word boundaries do not coincide.
   (In English, when pronouncing a vowel, one anticipates the following consonant.
   In French, when pronouncing a consonant, one anticipates the following vowel.)
4. In English intonation, there is an up-and-down rhythm in the sentence with the highest pitch and loudest stress on the same syllable.
   In French intonation, there is also an up-and-down rhythm. Contrary to English, though, when going from the beginning of the sentence to the point of highest pitch, one begins each of the up-stages on a higher pitch than the one before. And conversely, in proceeding from the point of highest pitch to the end of the sentence, each successive stage starts at a lower pitch than the one before. Thus, one has:



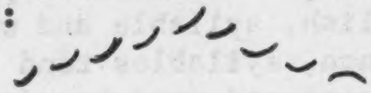
   Also, the loudest stress in the sentence is either at the end of the sentence or at the place of emotional emphasis. Thus it is not related to the place of highest pitch, as it is in English.
5. In an English sentence, a pitch transition can and does take place in the middle of a vowel, especially at the end of the sentence.
   In a French sentence, a pitch transition can never take place in the middle of a vowel, not even at the end of the sentence.
6. French intonation: intonation takes place in stress groups or breath groups of syllables (not in words or groups of words, as in English).
7. French distinguishes two basic intonation patterns--rising and falling.
8. The rising pattern [(23→) 23↗] is used for yes-or-no questions:
9. The falling pattern [31↓] is used for questions which cannot be answered by 'oui' or 'non', certain types of exclamations, and commands:

10. **The rising-falling intonation is used for declarative sentences and has two types:**

   a. simple rising-falling [231↘] for short breath groups:



   b. complex rising-falling [rising-sustained 23↗ 31↘] for long breath groups:

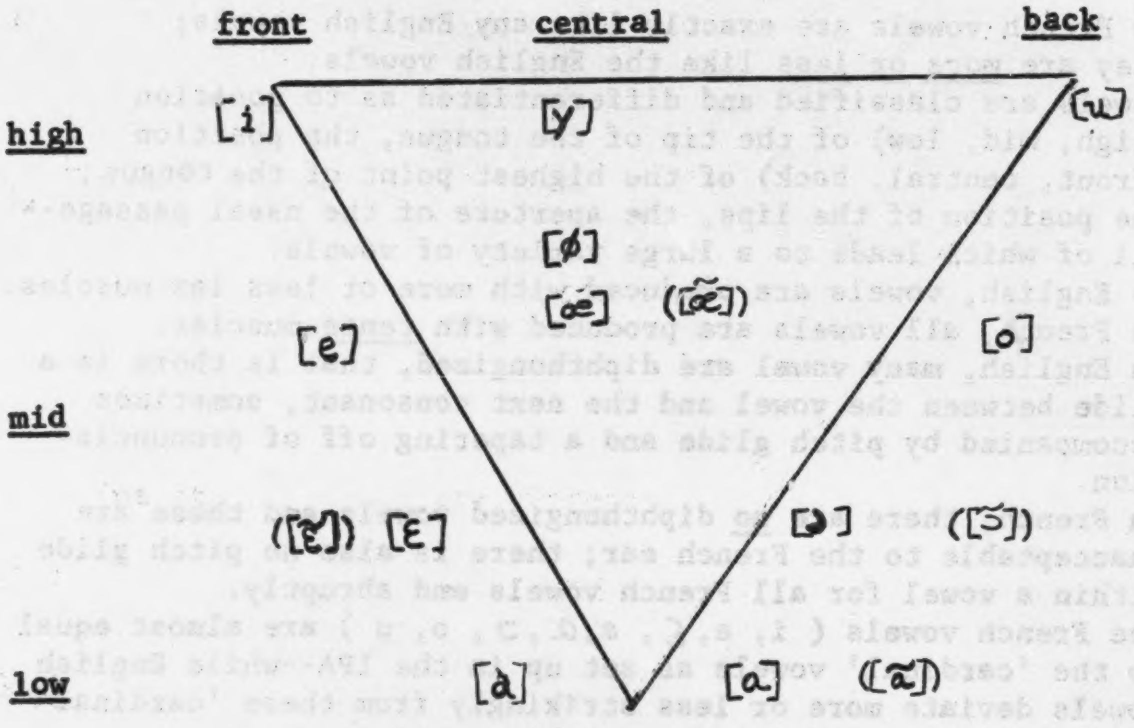


II. DIFFERENCES BETWEEN FRENCH AND ENGLISH VOWELS

1. No French vowels are exactly like any English vowels; they are more or less like the English vowels.
2. Vowels are classified and differentiated as to position (high, mid, low) of the tip of the tongue, the position (front, central, back) of the highest point of the tongue, the position of the lips, the aperture of the nasal passage--all of which leads to a large variety of vowels.
3. In English, vowels are produced with more or less lax muscles. In French, all vowels are produced with tense muscles.
4. In English, many vowel are diphthongized, that is there is a glide between the vowel and the next consonant, sometimes accompanied by pitch glide and a tapering off of pronunciation.

   In French, there are no diphthongized vowels and these are unacceptable to the French ear; there is also no pitch glide within a vowel for all French vowels end abruptly.
5. The French vowels (i, e, ɛ, a, ɑ, ɔ, o, u) are almost equal to the 'cardinal' vowels as set up in the IPA--while English vowels deviate more or less strikingly from these 'cardinal' vowels.
6. [y] ('rue'), [œ] ('leur'), [ø] ('peu'), [ɛ̃] ('vain'), [ɔ̃] ('on', [ɑ̃] ('vent'), and [œ̃] ('un') have no counterparts in English and present great problems in learning of articulation as well as auditory discrimination to English speakers.
7. [i] ('si'), [e] ('les'), [ɛ] ('dette'), [a] ('à'), [ɑ] ('âme'), [ɔ] ('botte'), [o] ('faut'), [u] ('doux'), and [ə] ('le')--all have vowels in the English system which more or less resemble them but which (in varying degrees) are unacceptable substitutes for the French vowels.

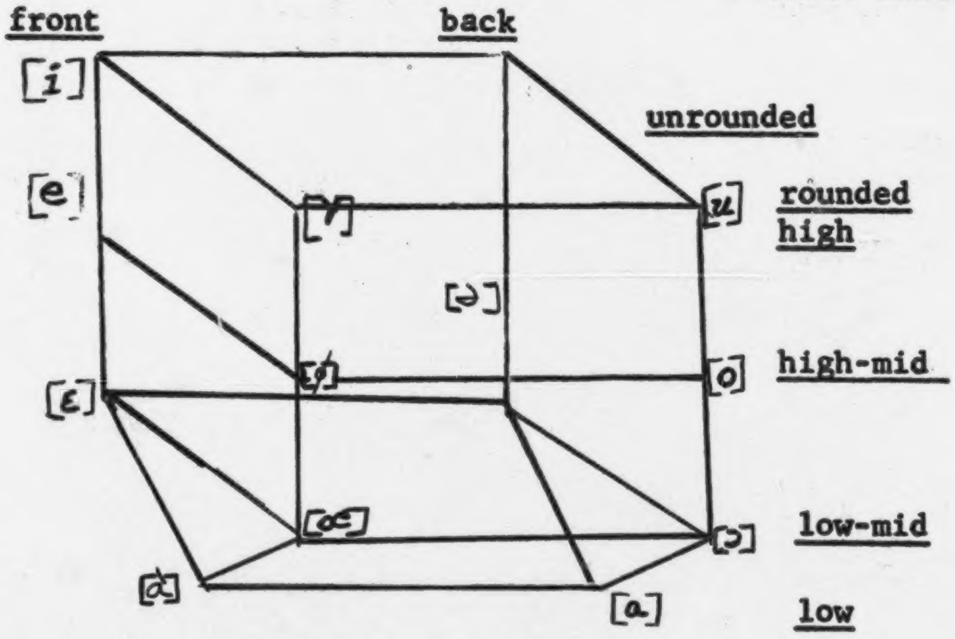
8. The French vowels are represented as follows:


front
central
back
high
mid
low
[i]
[y]
[u]
[ø]
[œ]
([œ̃])
[e]
[o]
([ɛ̃])
[ɛ]
[ɔ]
([ɔ̃])
[a]
[ɑ]
([ɑ̃])

9. [y], [ø], [œ], [œ̃], [u], [o], [ɔ], [ə] are all rounded vowels; the rest are unrounded.

10. [ɛ], [œ], and [ɔ] are open vowels, compared to their close counterparts, [e], [ø] and [o].

11. The French vowels can also be schematized to show their different features as follows:


front
back
unrounded
rounded
high
high-mid
low-mid
low
[i]
[e]
[y]
[u]
[ə]
[ø]
[o]
[ɛ]
[œ]
[ɔ]
[a]
[ɑ]

12. **The orthographic representations of the various vowel sounds in English and in French are extremely complex and must be completely relearned for French, always (of course) with considerable difficulty coming from English interference as well as the seeming inconsistencies of the French system.**

III. DIFFICULT FRENCH VOWELS

1. All French vowels will represent some difficulties for the American student--difficulties of different degrees and origins.
2. For French vowels [ɛ] ('dette') and [ɔ] ('botte') the English counterparts (as in "bet" and "bought") are generally acceptable substitutes, with the French vowels more tense than their English counterparts.
3. For French vowel [i] ('lit') the English counterparts (as in "feet" and "bit") are not acceptable--with the first too low and diphthongal and the second too low.
4. For French vowel [u] ('doux') the English counterparts (as in "food" and "good") are not acceptable--with the first too low and diphthongal and the second much too low.
5. For French vowel [o] ('faut') the English counterpart (as in "foe") is not acceptable--it is a diphthong.
6. For French vowel [e] ('les') the English counterpart (as in "may") is not acceptable--it is a diphthong.
7. For French vowels [a] ('patte') and [ɑ] ('pâte'), the English counterparts (as in "cat" and "hot") are not acceptable--the [a] is intermediate between the two, and more tense; and the [ɑ] is longer and more open (than [a]).
8. The nasal vowels [ɛ̃] ('main'), [ɑ̃] ('ment'), [ɔ̃] ('mon'), and [œ̃] ('un') have no counterparts in English and must be learned as completely new sounds.
9. English does have nasal vowels (which are phonetically very different from the French nasals) but which are not phonemically significant because they are conditioned by a preceding or following nasal consonant. Therefore, speakers of English do not notice the quality of the vowels. Also, speakers of English are conditioned to produce a non-nasalized vowel before a non-nasal consonant, to nasalize the vowel before [m] or [n], [ŋ] and to add a nasal consonant automatically if the vowel is nasalized. (These reflexes must be erased from their French pronunciation.)
10. The French nasal vowels are pronounced like their non-nasal counterparts with nasalization added: [ɛ] ('mais') → [ɛ̃] ('main'); [ɑ] ('ma') → [ɑ̃] ('ment'); [ɔ] ('bonne') → [ɔ̃] ('bon'); and [œ] ('leur') → [œ̃] ('un').
11. The French nasal vowel [œ̃] is gradually being dropped from the pronunciation of many Frenchmen (Parisians), especially in rapid speech and is being replaced by [ɛ̃]. cf. 'un' is pronounced either as [œ̃] or [ɛ̃].
12. The vowels [y] ('rue'), [ø] ('neutre') and [œ] ('neuf') have no counterparts in English and are especially difficult for English speakers to pronounce.
13. [y] ('rue') is a high, rounded, front vowel--which combination is one of the hardest for English speakers to pronounce, as it departs radically from the English system. English speakers also have difficulty with distinguishing [y] from [u] (i.e., 'du' from 'doux').

14. [ø] and [œ] are both mid, rounded, central vowels--with [ø] a little higher than [œ]. This combination (mid, central, rounded) is also difficult for English speakers, who have difficulty in distinguishing [ø] from [œ].
15. [ə] will be discussed in Chapter 4; the semivowels [j], [w], [ɥ] will be discussed in Chapter 5, with the consonants.
16. In general, French has the open vowels [ɔ], [ɛ], [œ] in closed syllables (syllables ending in a consonant) and their closed counterparts [o], [e], [ø] in open syllables (syllables ending in vowels).
17. Exceptions to the rules above (16):
    - a. [ø] and [o] rather than [œ] and [ɔ] are often used before a [z] sound ('chose': [ʃoz]).
    - b. [o] rather than [ɔ] is often used when the orthography is 'au' ('faut': [fo]).
    - c. [ɛ] rather than [e] is sometimes (in careful speech) used in the imperfect and conditional endings ('était': [ete] or [etɛ]).

IV. MUTE [ə]

1. When the phoneme [ə] is pronounced in a word, such as 'me', it is produced with tense muscles, protruding lips, and tongue forward.
The English [ə] ("but") is, by contrast, pronounced with lax muscles, lips spread, and tongue back.

2. In English, [ə] is pronounced in both stressed ("but") and unstressed ("report") syllables--with a corresponding change in the actual quality of the vowel. The *unstressed* English [ə] vowel has much the same phonetic quality as the French [ə].
In French, [ə], when pronounced, is *not stressed*, but given the same value as any other French vowel.

33. English speakers must then be careful not to unstress the syllable the [ə] is found in, nor to give a pronunciation halfway in between the [ə] and no [ə]. The [ə] is *either* fully pronounced *or* totally absent.

4. The [ə] is called the 'must [ə]', the 'fleeting [ə]', the 'unstable vowel' because it is sometimes pronounced, sometimes not. In general, the faster the delivery, the less 'ə''s will be pronounced.

5. The [ə] of 'le' is dropped before a vowel or semivowel--this is represented by an 'l' in orthography: 'l'avion,' 'l'oiseau.' Exceptions: before an 'h hache': 'le heros'.

6. The [ə] is not pronounced at the end of a rhythmic group: 'j'en ai quatr~~e~~, moi'.

7. After the imperative, the [ə] of 'le' is pronounced, except before 'y' and 'en' when these modify the imperative: 'dites-le' but 'mettez-l'y'.

8. The dropping of the mute [ə] in other cases is always dependent on the speaker--and even the same speaker will drop [ə]'s at one time and retain them at another or, in a succession of mute [ə]'s, drop different [ə]'s at different times.

9. However, the retention of [ə] in many cases is obligatory--one cannot "opt to drop" in these cases. Most of these cases have to do with the so-called 'law of three consonants.'

10. The general rules for this are as follows: [ə] is dropped after one consonant, retained after two (in order to avoid the pronunciation of three consonants together).
French cannot tolerate three consonants in succession unless the combination of the last two of the three can be initial in an utterance.

11. If two or more [ə] sounds follow each other in successive syllables and are separated by one consonant, every other [ə] may be dropped. This alternation will depend on which [ə] is dropped first. : 'j~~e~~ *le* connais *vs.* *je* l~~e~~ sais'.

12. In general, [ə] is dropped when preceded by a single consonant. Exceptions: 'je nɇ,' 'seriez,' 'ce nɇ,' 'peser,' 'cela,' 'dehors,' 'recevra .'

V. CONSONANTS

1. As for French vowels, none of the French consonants are exactly like English consonants and will present some difficulty to the English-speaking student. Unlike the vowels, however, many of the consonants are very similar to their English counterparts, leaving the student with relatively few new consonants to learn or old consonants to relearn.
2. Consonants are classified as to point of articulation, manner, of articulation, and presence or absence of voicing.
3. Some French consonants [m, n, f, v, s, z, ʃ (š), ʒ (ž)] are very much like the English ones, and the English substitutes for these will generally be inoffensive to the French ear and readily understood. One should note however, that:
4. In English, [m] (especially at the end of a word) is not fully released, fully pronounced.
   In French, [m] is always fully pronounced.
5. In English, [n] is pronounced with the tongue against the alveolar ridge and, like [m], at the end of a word, is not fully pronounced.
   In French, [n] is pronounced with the tongue against the teeth and is fully pronounced in all positions.
6. [s,z] are also unreleased in English (at the end of a word) but fully pronounced in French. In addition, [s,z] are alveolar in English (like [n]), pronounced with the tongue against the alveolar ridge. In French, however, they are dental: pronounced with the tongue against the teeth. It should also be noted that the phonemic contrast [s] vs. [z], although present in English, is not widely used and hence is hard for the English speaker to distinguish. Therefore, the difference between 'nous avons' ([nuzavɔ̃]) and 'nous savons' ([nusavɔ̃]) may be lost, unless practiced and noted thoroughly.
7. In English, [ʃ (š), ʒ (ž)] are pronounced with the tongue in concave position, pointing to the alveolar ridge. In addition, the French sequence (s+j) tends to be mispronounced as [ʃ] by speakers of English, just as the sequence z+j tends to be mispronounced as [dʒ]. Therefore, the student may have trouble with such differences as 'cachions' ([kaʃjɔ̃]) and 'cassions' ([kasjɔ̃]) and 'cachons' ([kaʃɔ̃]). Also it must be noted that [ʒ] never occurs in initial position in English.
   In French, [ʃ, ʒ] are pronounced with the tongue against the alveolar ridge. And of course, [ʒ] in initial position is a very important phoneme in French.
8. The stops [t,d,b,p,k,g,] produce some difficulties. In English [t,d] are produced alveolarly; [k,g,] (in the velar region) vary according to their vowel ("cat" vs. "kill"). Also, all of the stops in English are not fully released at the end of the word.

In French, [t,d] are pronounced dentally; [k,g] are always pronounced velarly. And, of course, all stops are fully released in French.

9. In addition, in English, the unvoiced stops [p,t,k,] are aspirated in initial position (unaspirated after [s]): tip: [tʰip] while step: [stɛp]: In French, the stops [p,t,k,] are always unaspirated (although some have analyzed the final release of the stop in word-final position as an aspiration). At any rate, in initial and medial position they are unaspirated: thé: [te].

10. [ɲ] (or [ñ]) as in 'agneau', is completely new to the English system, although it shouldn't produce much difficulty for English speakers. It is pronounced with the tongue in back of the lower teeth, the middle of the tongue against the highest part of the palate. (The sound in 'onion' should not be substituted for this.)

11. The semi-vowels (or semi-consonants) [w,j,ɥ] will produce some difficulties for the English speaker. [ɥ] ('huit') is completely new for him--being formed on the French vowel [y]. The [w] ('oui') (formed on [u]) is similar to the English [w], but more tense. The discrimination between [w] ('Louis') and [ɥ] ('lui') may be hard for the English speaker. The French [j] is similar to the English [j] (in "yes"), but fully pronounced when final.

12. In English, there are two phonetic [l]'s--one pronounced against the alveolar ridge (as in "love") and the other pronounced with the tongue curled back toward the back of the mouth (as in "bell"). In addition, in some words, the [l] is reduced to a simple flap of the tongue ("black"). In French, none of these variants of [l] will do--the French [l] is always pronounced with the tip of the tongue touching the upper teeth.

13. In French [R] will probably be one of the most difficult sounds for English speakers to learn. The American English [r] is normally produced by a retroflex curving of the tip of the tongue. In the French [R], the tongue may be kept pressed against the ridge below the lower teeth, with the back of the tongue and the back of the palate. The [R] is then produced by the friction of the air stream between the back of the tongue and the back of the palate, or against the uvula.

VI. LIASION

1. French syllables are generally open ones: ending in a vowel.
2. In general, consonants are pronounced at the beginning of the next syllable.
3. Syllabification runs according to these two rules, and in general disregards word boundaries within a stress group.
4. In general, the final consonant of a word as orthographically rendered, is not pronounced: it is, however, sometimes pronounced before the vowel of the next word in the same stress group.
5. In other words, many French words have two spoken variants: one ending in a vowel and pronounced before a consonant, an 'haspiré', a pause, etc.; the other ending in a consonant, pronounced before a word beginning with a vowel. Ex: 'excellent dîner' vs. 'excellent hôtel.'
6. The pronunication of this consonant is called 'liaison'.
7. The rules for liaison are many and complicated, and in general are best learned through practice. The following rules, however, should be noted:
8. There are three categories of liaison: those which are obligatory, those which are optional, and those which are impossible. The optional liaisons are generally present in more formal speech, while absent in informal, rapid speech.
9. The obligatory liaisons are as follows:
    a. modifier (article, determinative, and adjective) and noun or pronoun: 'le petit enfant'
    b. personal pronoun and verb or verb and personal pronoun: 'ils ont,' 'ont-ils.'
    c. personal pronoun, pronominal adverb, and verb or verb, pronominal adverb and personal pronoun: 'ils y vont' and 'allez-y'.
    d. monosyllabic preposition or adverb and anything: 'sans argent'.
    e. 'est' or 'sont' and anything: 'c'est impossible.'
10. The impossible liaisons are as follows:
    a. singular nouns or proper names and anything: 'Jean/est.'
    b. 'et' and anything: 'et/il.'
    c. before an 'haspiré': 'le/héros.'
    d. interrogative adverb and anything: 'comment/est.'
    e. exceptions are: comment allez-vouz; pot-au-feu; quand est-ce que; de temps en temps; de plus en plus, avant-hier.'
    f. there are also other bound forms: rien à faire; un fait accompli; les Champs Elysées; un sous-officier; tout à coup; Mesdames et Messieurs.
11. There are some consonants often heard in liaison which are written orthographically as one consonant and pronounced as

another. They are:

example	written	pronounced
'jolis enfants'	s,x	[z]
'beaux arts'		
'grand homme'	d	[t]
'sang à'	g	[k]
'actif à l'excès'	f	[v]

exceptions: longue is pronounced as [g] .
neuf (meaning "9") is pronounced as [f] .

12. If a word ends in a nasal vowel and adds a nasal consonant in liaison, then the preceding vowel is generally denasalized. The exceptions to this are some common (monosyllabic) words where the nasal vowel and the [n] are kept: 'un, en, on, bien, rien, (sometimes mon, ton, son).'

VII. DETERMINATIVES

1. The article, possessive adjective, and partitive article are all noun satellites: that is, they must occur before a noun (or an adjective acting as a noun) and as such they signal that a noun is coming in the sentence. Thus one could call them noun determiners or noun markers.
2. Although these three modify nouns and thus could be classed as adjectives, they are not like true adjectives:
   a. they can be used instead of but never with the article - they all are then alternatives of the article (which is in turn classed as a determinative);
   b. they cannot form adverbs;
   c. they are never used as predicates after a verb (such as "to be"): that is, they are unstressed and cannot stand alone in the sentence;
   d. they are mutually exclusive before the noun: that is, one and only one of these alternatives of the article can be used before one noun;
   e. unlike most adjectives they usually express the plurality (or singularity) of the noun that follows:
3. Those determinatives that always express the singular-plural distinction are:
   a. the definite article: 'le, la, les';
   b. the possessive adjectives: 'mon, ma, mes; ton, ta tes; son, sa, ses; notre, notre, nos; votre, votre, vos'.
   c. the demonstrative adjective: 'ce, cette, ces.'
4. Of the possessive adjectives, only 'leur' does not express the singular/plural distinction except in liaison. The masculine/feminine distinction is not expressed by 'notre, votre, leur' and is generally lost before nouns beginning with a vowel.
5. The demonstrative adjective 'ce' and the definite article le', 'la' also express the masculine/feminine distinction in the singular (excpet before a noun beginning with a vowel).
6. The indefinite article 'un' always expresses the masculine/feminine distinction.
7. This can be expressed in tabular form:

SINGULAR			PLURAL	
masculine	feminine	before a vowel	masculine feminine	before a vowel
le	la	l'	les	le*s*
mon	ma	mo*n*	mes	me*s*
ton	ta	to*n*	tes	te*s*
son	sa	so*n*	ses	se*s*
notre =	notre	notre	nos	no*s*
votre =	votre	votre	vos	vo*s*
leur =	leur =	leur	leurs	leur*s*
du	de la	de l'	des	de*s*
au	à la	à l'	aux	au*x*
ce	cette =	cet	ces	ce*s*
quel =	quelle =	quel=quelle =	quels=quelles =	quel*s*=quelle*s*
un	une	u*n*, une		

italics indicate those consonants which are pronounced in liaison but are otherwise unpronounced.

equal signs indicate words that are pronounced exactly alike.

pronunications before the 'h haché' are not included. They follow this table, except for the feminine singular of 'notre, votre, cette, quelle and une' where the 'e muet' is pronounced.

note that many words, such as interrogative 'quel' and demonstrative 'ce' lose the masculine/feminine distinction before vowels.

8. The definite article is used for generalization ('j'aime le vin') and particularization ('je veux le livre de Jacques'). Other particular uses:
   - a. before abstract nouns, 'la liberté.'
   - b. before names of countries, 'la France.'

   Remember: from a country: 'de (no article) if
   feminine-- 'de France'
   'de + article if
   masculine--'du Mexique.'
   to, in a country: 'en' (no article)
   if feminine--'en France'
   'à' + article if
   masculine--'au Mexique'.
   also: 'en Amerique.' 'dans
   l'Amerique du Sud.' etc.

9. The possessives agree with the noun they modify in gender and number.

10. The definite article and not the possessive is used when parts of the body, etc., are being described and the possessor of these is obvious.

11. The indefinite article is used for:
    a. in the singular (un', une') one unit of a count noun: 'je veux un livre.'
    b. in the plural (des') for several units of a count noun: 'je veux des livres.'

12. The partitive article is used for:
    a. in the singular ('du,' 'de' 'la,' 'de l') to express an unlimited, indefinite quantity of a mass noun: 'je veux du pain.'
    b. in the singular and the plural ('du,' 'de la,' 'de l', des') for identification: 'c'est du pain,' 'ce sont des livres.'

13. The partitive and indefinite articles become 'de' after a negative ('il ne veut pas de pain') or after an expression of quantity ('...beaucoup de vin...'), unless:
    a. they are used for identification (generally found after the verb 'être'); or
    b. the noun itself is qualified in some way (e.g., by an adjective).

    Examples:
    'c'est du pain'--'ce n'est pas du pain.'
    'ce sont des livres'--'ce ne sont pas des livres.'
    'je veux du vin rouge'--'je ne veux pas du vin rouge, je veux du vin blanc.'

14. The partitive and plural indefinite articles also become 'de' before a plural adjective that precedes a noun: 'de grands hommes.'

15. The partitive should not be confused with homophones caused by the contraction of the preposition 'de' plus the definite article, especially with such expressions as 'de' with a possessive or genitive meaning, and 'de' after a verb: 'parler de,; 'avoir besoin de,' etc.

16. Thus, 'il se moque du danger' really means (comes from) 'il se moque de/le danger' while 'il y a du danger' really means 'il y a / du danger.' In the negative these become: 'il ne se moqué pas du danger' but 'il n'y a pas de danger'.

17. In general, the determinatives must be repeated before each noun mentioned, even though tied by 'and' (and omitted in English): "I saw these boys and girls today"-- 'j'ai vu ces garçons et ces filles aujourd'hui.'

VIII. ADJECTIVES

1. In French, in general, there are two kinds of adjectives: those that generally come before the noun and those that generally come after it. These are called prenominal and postnominal, respectively.
   In English, there is no such distinction: adjectives come before the noun, unless they are emphasized. In this case, they are sometimes put after the noun.
2. In general, the singular-plural difference is not expressed by the adjective. Exceptions: adjectives in '-al' become '-aux' in the plural; example: 'normal' (masculine singular) - 'normaux' (masculine plural). The masculine-feminine difference is sometimes expressed by the adjective: 'content' vs. 'contente.'
3. There is one class of adjectives where the singular-plural and the masculine-feminine distinctions are not expressed in spoken French, (although they may be expressed in written French). An example of this: 'jeune.'
4. There is a large class of adjectives where the singular-plural difference is not expressed but the masculine-feminine difference is:
   a. usually the feminine ends in a consonant which is absent in the masculine (except in 'liaison'): 'petit' vs. 'petite.'
   b. in addition to the consonant which is present in the feminine but absent in the masculine, there is also a vowel change in the stem for the feminine form: 'premier' vs. 'première.'
   c. a consonant change in the stem: 'actif' vs. 'active.'
   d. suffix alternation: 'conservateur' vs. 'conservatrice.'
   e. a consonant-and-vowel change; 'beau' vs. 'belle.'
   f. the masculine ends in a nasal vowel while the feminine ends in a nasal consonant: 'ancien' vs. 'ancienne.'
   g. for prenominals; before vowels, masculine-feminine contrast is sometimes lost: e.g., petit ami,' while the singular-plural contrast is gained, e.g.,'de petits amis.'
5. In French, the adjective agrees in gender and number with the noun (s) modified. If it modifies more than one noun and these are of different genders, the adjective will be in the masculine: 'les filles et les garçons sont contents.'
6. The position of the adjective will be of great difficulty for English speakers.

7. The order for prenominals is:
   - a. 'autre' and ordinals;
   - b. 'nouveau,' 'jeune,' 'vieux,' 'vrai';
   - c. 'mauvais,' 'faux,' 'bon,' 'beau,' 'joli';
   - d. 'grand,' 'petit.'

   Thus: 'un autre bon petit roman.'
8. The order for postnominals is not so rigid and depends on style, mood, etc. Yet, there are some expressions where an adjective becomes an integral part of the noun phrase and must remain with it: 'du bon vin blanc chaud'.
9. Many common adjectives come before the noun. A partial list of these is: 'jeune, autre, bon, mauva , petit, grand, joli, gros, haut, long, vieux, nouveau, beau.'
10. Others may be used before the noun in purely epithetical usage or established usage or for emphasis: 'quel charmant hôtel, un excellent hôtel, une charmante femme.'
11. Still other adjectives change meaning according to position: if the adjective expresses a descriptive quality which can be perceived as subjective judgment it may be put before the noun; if it assigns the noun to a class which can be objectively determined it is put after the noun. Thus one can say une idée excellente or une excellente idée but only un livre allemand (never un *allemand livre).
12. In addition, there are some that have well defined usages in each position. In general they are: 'ancien, brave, bon, cher, dernier, faux, grand, jeune, long, méchant, même, noir, pauvre, prochain, propre, sacré, sale, seul, triste, vert, vrai,' etc.: 'son ancien professeur' (meaning:"former")vs. 'une maison ancienne' (meaning "old").
13. Comparison is done as follows:
   - a. for the comparative degree: 'plus' and adjective: 'il est plus jeune qu'elle';
   - b. for the superlative degree: 'le/la/les' 'plus' and adjective: 'Jean est le plus content de tous les étudiants';
   - c. exceptions: 'meilleur, pire': 'ce livre est meilleur (pire) que l'autre.'
14. Position in comparison:
   - a. if a postnominal adjective, the same; 'un roman plus ancien', 'le roman le plus ancien'.
   - b. if a prenominal, generally postnominal for the comparative and superlative: 'une belle saison' but 'une saison plus belle que l'automne; and 'la saison la plus belle de toutes les saisons de l'année.'

c. if a postnominal and a prenominal, with meaning dependent on its position, the same position is kept; 'un grand homme; 'le plus grand homme' but 'un homme grand' 'l'homme le plus grand.'

IX. INTERROGATIVE PATTERN

1. The interrogative in French will present some difficulties as it has both similarities and differences with English. It must, therefore, be given special attention to eliminate as much interference from English as possible.
2. To review the intonation of interrogatives: the rising pattern (23↗) is used for yes-no questions: 'est-ce que vous avez de l'argent?' and the falling pattern (31↘) is used for information-eliciting questions: "où se trouve la bibliothèque?'
3. The interrogative is thus signalled by one of these intonation contours and the following:
    a. the addition of 'n'est-ce pas' at the end of the sentence (usually expecting agreement, but can be answered by either 'oui,' 'non' or 'si': 'vous êtes content, n'est-ce pas?')
    b. the introductory element 'est-ce que': 'est-ce que vous aimez les fruits?'
    c. introductory interrogative adjectives, adverbs or pronouns--sometimes accompanied by inversion of the verbal element: 'où allez-vous?'
    d. inversion of subject and verb. Note: if there is a noun-subject present, the pronoun is repeated after the verb. This inversion is always signalled by a [t] between the verb and the 3rd-person pronoun; 'Jean va-t-il au restaurant?'
4. Interrogative adverbs: 'comment, quand, où, d'où, combien.' With these adverbs, inversion of the noun subject may be used: 'quant arrive Robert?' However, if the verbal element is complex, this construction is not possible: 'quand Robert est-il arrivé?'
5. Interrogative adjectives: 'quel,' 'quelle,' 'quels,' 'quelles.' They agree with the nouns they modify and are repeated before every noun they modify. Special problem: 'quel' + 'être' + noun (quelle est votre opinion?') may be confused by the student with the pronoun since they both correspond to "what" in English. Thus: "what do you do?": 'que faites-vous?' but "what is your opinion?": 'quelle est votre opinion?'
6. Special interrogative pronoun: 'lequel,' 'laquelle,' 'lesquels,' 'lesquelles.' It corresponds to the adjective 'quel' and agrees with the noun it refers to. It corresponds to "which one(s)" in English and refers to a noun already mentioned. In many interrogative sentences, it combines with the prepositions 'à' and 'de': 'Je vous donnerai un de mes livres. Lequel voulez-vous? Duquel parliez-vous?'

7. Interrogative pronouns:

a. in general, they are divided into two groups: those used for persons (animate) and those used for nonpersons (inanimate). They are:

b. those used as subjects:
animate: 'qui' or
'qui est-ce qui'
examples: 'qui est cet homme-là?'
'qui est-cequi frappe à la porte?'
inanimate: 'qu'est-ce qui'
example: 'qu'est-ce qui vous ennuie tellement?'

c. those used as objects:
animate: 'qui' (plus inversion) or
'qui est-ce que'
'examples: 'qui aimez-vouz?'
'qui est-ce-que vous avez vu hier soir?'
inanimate: 'que' (plus inversion) or
'qu'est-ce que'
examples: 'que voulez-vous?'
'qu'est-ce que vous faites?'

d. those used after prepositions:
animate: 'qui'
example: 'avec qui sortez-vous?'
inanimate: 'quoi'
example: 'sur quoi comptez-vous?'
NB.: the preposition comes first in the sentence, followed by the pronoun, and there is either inversion of the verb or 'est-ce-que' inserted and no inversion.

8. Special interrogative pattern:
'qu'est-ce que c'est que,' asking for a definition only: 'qu'est-ce que c'est qu'un "pardessus?"'

X. NEGATIVE PATTERN

1. The basic French negative pattern is the use of the particles 'ne...pas' with the 'ne' coming directly before the object pronouns (if any) accompanying the verb or verbal auxiliary and the 'pas' coming directly after the verb or verbal auxiliary.: 'il ne me le donne pas'.
2. Therefore, in normal sentences, the 'ne' comes right after the subject pronoun (the combination 'je ne...' being pronounced [ʒən]). In interrogative sentences and in commands the 'ne' is first in the sentence: 'ne voulez-vous pas de sucre?'
3. Other substitutions for the negative particle 'pas' are the following, being divided into two main groups:
    a. those which come directly after the verb or in compound tenses come directly after the auxiliary: 'pas,' 'jamais,' 'plus,' 'guère,' 'point,' 'rien': 'je ne suis jamais allé à Paris.'
    b. those which come after the past participle in compound tenses: 'que,' 'personne,' 'aucun,' 'nul,' 'ni...ni': 'je n'ai vu personne à la gare.'
4. When an infinitive is made negative, both particles in group 3a above come before the infinitive. For group 3b, the second element comes after the infinitive: 'il me dit de ne pas parler' vs. 'il me dit de ne regarder personne.'
5. Many of the particles (second element) can be used without the verb, either alone or with some adverbial element of pronoun, etc. Thus: 'Avez-vous vu ma soeur?--Non, pas encore!' 'Personne' and 'rien' may become the subject of the sentence; in this case they are followed by 'ne': 'personne ne me comprend.'
6. As mentioned under the determinatives, the determinatives 'de la,' 'du,' ('de l'') change to 'de' ('d'') if:
    a. the 'du' etc. is one of quantity;
    b. it does not follow a preposition; and
    c. it is an absolute, not a qualified negation. ('je ne veux pas du café noir')

    Example: 'Je veux du sucre': 'Je ne veux pas de sucre.'
7. Notice the following substitutions when positive sentences are made negative:

   'voulez-vous quelque chose?' -- 'non, je ne veux rien.'
   'voyez-vous quelqu'un?' --'non, je ne vois personne.'
   'allez-vous quelque part?' -- 'non, je ne vais nulle part.'
   'j'ai encore des gâteaux.' -- 'je n'ai plus de gâteaux.'
   'il travaille toujours.' -- 'il ne travaille jamais.'
   'avez-vous déjà fini?' -- 'je n'ai pas encore fini.'

8. Some of the particles (second elements) can be used together, sometimes for emphasis, sometimes for shift in meaning:
    a. emphasis: 'plus personne,' 'plus rien,' 'plus nulle part,' 'jamais personne,' 'jamais rien,' 'rien que.'
    Example: 'il n'y a rien là-dedans'; 'il n'y a plus rien là-dedans.'
    b. shift of meaning: 'plus que,' 'pas que.'
    Example: 'je n'ai plus que des livres bleus.'
    'je n'ai pas que des livres bleus (j 'en aussi des rouges;).

9. 'ne...que'
    a. does not produce a change in the 'de' of quantity: 'il y a des gâteaux dans cette boite': 'il n'y que des gâteaux....
    b. cannot be applied to a simple tense of the verb but demands a circumlocution for it: 'il n'y a que lui qui parle'; 'il ne fait que pleuvoir.'
    c. if used with an infinitive, there are three positions possible:
    'ne' (verb) 'que' (infinitive): 'il ne fait que parler';
    (verb) 'ne' (infinitive) 'que' (another element): 'je veux ne faire que mon devoir';
    'ne' (verb) (infinitive) 'que' (another element): 'nous ne voulons parler qu'avec lui.'

10. 'rien' and 'personne' (like 'quelque chose' and 'quelqu'un) when used with an adjective, require a 'de' between the particle and the adjective coming after: 'je ne sais rien de nouveau.'

11. 'ne...ni...ni' causes the disappearance of the quantity article (when unqualified) after it: 'il n'y a ni pain ni sucre ici.'

12. The 'ne' is used alone in dependent clauses in two cases, in a non-negative meaning:
    a. after comparisons, except when the main verb is negative or interrogative or it is a comparison of equality: 'il est plus intelligent que vous ne pensez' but 'il n'est pas plus intelligent que vous pensez';
    b. the so-called "pleonastic" 'ne' (see Chapter XX), which is dropping from speech: 'je crains que vous ne m'aimiez.
    (It is also used as a negative without 'pas' in some expressions, e.g., with savoir, pouvoir, oser).

13. 'si' is used instead of 'oui' as an affirmative answer to a negative question.

XI. PERSONAL CONJUNCTIVE PRONOUNS

1. In French, contrary to English, one type of personal pronoun (conjunctive--subject and object) cannot exist without the verb: they are bound forms and can be considered as verb satellites or even as prefixes and suffixes of the verb.
2. Different forms of the personal pronouns (disjunctive--subject and object) must be used for stress or in separation from the verb. The conjunctive pronouns are never stressed or separated from the verb.
3. For conjunctive subject pronouns, the following should be noted:
   a. there are two 2nd person pronouns: 'tu' and 'vous.' The usages of these have to be taught to American students: 'Jean, veux-tu me donner ton devoir' vs. 'Madame, voulez-vous entrer?' 'Messieurs, voulez-vous entrer?'
   b. the 3rd person pronouns, masculine singular-plural or feminine singular-plural, are pronounced alike, except in liaison. Thus the singular-plural difference must be either shown in the verb ('il vient ' vs. 'ils viennent') or in liaison ('il aime' vs. 'ils aiment) or produced only by context. ('Il porte' and 'ils portent' are pronounced exactly alike.)
   c. if there are more than two subject pronouns, the stressed forms must be used with repetition of a conjunctive pronoun (except in the 3rd person): 'lui et moi, nous savons la vérité.'
   d. the translation of the English "it" will be 'ce,' 'ca,' ('cela,' 'ceci,) 'il' impersonal, 'il or 'elle,' according to grammatical context: 'c'est bien de vous voir' vs. 'il pleut' vs. 'ceci est très joli.'
   e. the English "they" (without specific reference) as in "they say" is usually translated by 'on': 'on dit qu'elle est très aimable.'
4. Position of the subject pronouns:
   always before the verb and separated from it by the negative particle and object pronouns only: 'je ne vous les donne pas.'
   Exception: subject pronouns come after the verb in interrogative inversions: ('voulez-vous du pain?') and are omitted in commands ('venez ici').
5. For conjunctive object pronouns, the following must be noted:
   a. there is a differentiation in form between the direct and indirect object pronouns: 'le,' 'la,' 'les' vs. 'lui,' 'leur.' In addition, those uses that are thought of as direct or indirect in

English are not necessarily the same in French: "He is looking for it" but 'il le cherche.'

b. in the indirect object pronouns, there is no differentiation of sex in the 3rd person singular or plural. Clarification of this must be done by a disjunctive pronoun: 'je lui parle, à elle.'

c. there is of course no fixed corresponding meaning in English to many of the pronouns. Thus, 'en' may correspond to "it," "them," "some," "there": 'j'aime bien le vin--je vous en donne quelques-uns.' 'y' may correspond to "it," "them," "there": 'j'y vais,' 'j'y pense.' 'Lui' may correspond to "to her" or "to him": 'je lui donne de l'argent.' 'l" may refer to a man, woman or thing: 'je l'aime.'

6. Position of the object pronouns:

a. except for those cases listed below, they come before the verb or verbal auxiliary: 'il me la donne.'

b. special case: with certain verbs, the conjunctive object pronoun cannot be used and a disjunctive one, after a preposition, must be: 'je pense à mon ami' becomes 'je pense à lui.'

c. special case: with commands, the conjunctive object pronouns come after the verb: 'donnez-lui le livre.'

d. the order of the conjunctive pronouns before the verb is fixed and must be handled automatically by the student. The order is:

me				
te	le			
se	la	lui	y	en
nous	les	leur		
vous				

e. after a command this order is the same, except that the 'me,' 'te,' 'se,' 'nous,' 'vous' column and the 'le,' 'la,' 'les' columns are reversed and the disjunctive forms 'moi,' 'toi,' are used. Note however the use of 'me,' 'te,' before 'en': 'donnez-m'en!'

	moi			
le	toi			
la		lui	y	en
les	nous	leur		
	vous			

f. with infinitives, the object pronouns follow the same ordering as with the main verb.
Note: that when the infinitive is preceded by a preposition 'à' or 'de,' no contraction between this and the direct object pronouns occurs: 'il

décide de le dire.'
Note: that there are some expressions where the object pronouns accompany the main verb (especially when it is 'laisser,' 'faire,' entendre,' 'voir): 'je l'entends chanter.'
Note: the use of "causative" 'faire': 'je lui fais chercher le médecin', 'je vous ai fait tomber, excusez-moi.'

XII. PASSE COMPOSÉ

1. The passé composé is formed with the present tense of the auxiliary ('avoir' or 'être') and the past participle of the verb.
2. Most verbs are conjugated with 'avoir.' However, the following are conjugated with 'être':
    a. all reflexives;
    b. so-called 'intransitives of motion,' with no direct object.
    Examples: 'Il s'est blessé.' 'Il est venu....'
3. There are some verbs which can take either 'être' or 'avoir':
    a. Those which take 'avoir' when nonreflexive and 'être' when reflexive: 'il a levé la main' but 'il s'est levé de bonne heure ce matin.'
    b. Those which take 'avoir' when a direct object is present (i.e., when they are transitive) and 'être' when no direct object is present (i.e., when they are intransitive): 'je suis descendu de la chambre' but 'j'ai descendu la valise.'
4. A partial list of those verbs usually conjugated with 'être': 'aller, venir, arriver, partir, retourner, revenir, entrer, sortir, monter, descendre, naître, mourir, rester, tomber, revenir, déceder': 'il est sorti il y a quelques minutes pour chercher un journal.'
5. The past participle ending for regular verbs is thus:
    '-er' - 'é' = [e] 'parler' → 'parle'
    '-re' - 'u' = [y] 'vendre' → 'vendu'
    '-ir' - 'i' = [i] 'finir' → 'fini'
6. Irregular verbs are divided into three main groups:
    a. [y] group:
    'eu (avoir), bu (boire), connu (connaître), cru (croire), lu (lire), pu (pouvoir), su (savoir), vu (voir), cousu (coudre), plu (pleuvoir, plaire), reçu (recevoir), vécu (vivre), voulu (vouloir), fallu (falloir), valu (valoir), couru (courir), devenu (devenir), tenu (tenir), venu (venir)'.
    b. [i] group:
    'fui (fuire), souri (sourire), suivi (suivre), suffi (suffire), acquis (acquérir), conquis (conquérir), assis (asseoir), mis (mettre), pris (prendre), dit (dire), ecrit (écrire), conduit (conduire), construit (construire), produit (produire), traduit (traduire)'.

    c. highly irregular:
       'été' (être).
       'fait' (faire).
       'découvert (découvrir), couvert (couvrir), ouvert (ouvrir), souffert (souffrir), offert (offrir)'.
       'craint (craindre), éteint (éteindre), peint (peindre).'
       'mort' (mourir).

7. The past participle has four different written forms for each verb--the masculine singular, the feminine singular, the masculine plural, and the feminine plural: porté, portée, portés, portées. This is due to the fact that the past participle is actually an adjective. It agrees
    a. when conjugated with 'avoir' or when it is reflexive, with the preceding direct object, if any. Agreement is in gender and number. (Exception--'en', where there is no agreement.) Examples: 'j'ai porté la lettre à la boîte; je l'ai portée à la boîte.' 'Il m'a donné des cerises; il m'en a donné'. Note that in reflexives, the preceding 'se' must be carefully categorized as either a direct object or an indirect object pronoun. Example: 'elle s'est lavée' but 'elle s'est lavé les mains.'
    b. when conjugated with 'être' (and not reflexive) with the subject: 'elle est rentrée.'
8. Although there are four written forms possible, most verbs have only one spoken form, so that such agreement is purely in writing. (The four forms of 'porté', listed under number seven are pronounced in the same way.) Exceptions:
    a. there are times when liaison between the past participle in the plural and certain words beginning with a vowel will indicate plurality, but this liasion is generally optional and left out in fast speech: 'il les a portées à la maison.'
    b. the main source of two spoken forms, showing the masculine-feminine dimension, is the verbs which end in a consonant in the written form, but the consonant is pronounced only for the feminine. Examples of this can be found in the list of verbs under number six.
9. The past participle is separated from its auxiliary by:
    a. a negative particle ('pas,' 'rien,' 'point,' 'plus')
    b. certain adverbs ('déjà,' 'souvent,' 'toujours')

c. the subject pronouns in inversion.
Examples: 'je n'ai pas fini' 'il a déjà fini' 'Avez-vous fini?'
In all other cases it comes directly after the auxiliary: 'il n'a vu personne'.

10. The past participle is used in three other main constructions:
    a. after 'être.' to form the present passive. This particular construction is easily confused with the passé composé: 'je suis surpris' vs. 'je suis allé.'
    b. after 'avoir' or 'être' to form the perfect infinitive: 'après avoir fini.'
    c. with a noun, purely as an adjective: 'la porte ouverte.'

XIII. IMPERFECT

1. The imperfect is formed by taking the first person plural indicative present of the verb, dropping the [ɔ̃]= 'ons' ending and adding the following endings:
   [ɛ] for the singular and third person plural.
   [jɔ̃] for the first person plural, and
   [je] for the second person plural.
2. Remarks on the above:
   a. some people use [e] for the singular and third person plural in careful speech, and
   b. [ijɔ̃] and [ije] are used after two consonants in the stem.
3. The only exception to this: 'être' has a different stem: [êt-].
4. The pluperfect is formed by an auxiliary (either 'avoir' or 'être') in the imperfect and the past participle of the verb. (The same rules for agreement and placement of the past participle obtain for the pluperfect as for the passé composé.)
5. The difference in usage between the imperfect and the passé composé is a very difficult and subtle one to express verbally. There are, however, some points to be noted.
6. The imperfect generally denotes "duration in the past," thus a state or condition of affairs, a continuous action or a repeated action: 'j'étais content,' 'je me levais tous les jours à huit heures.'
7. The passé composé generally denotes an action thought of as having taken place at one point in time ('hier j'ai vu mon ami') or an action which has taken place at an indefinite time in the past ('j'ai été heureux).
8. The imperfect also denotes an action in progress when another action occurs (the second usually being in the passé composé): 'pendant que je chantais, il est parti.'
9. Another difference is that the imperfect denotes an action of which the beginning and/or end are not noted or, at least, not relevant to the speaker, while the passé composé denotes an action of which the beginning and end are noted and relevant.
10. In addition, the imperfect is used in 'si' contrary-to-fact clauses: 'si j'étais à Paris, je serais content.'
11. Due to their meanings, certain verbs are generally used mainly in the imperfect. They are:
    'être, avoir, espérer, aimer, savoir, connaître,
    comprendre, vouloir, penser, croire, pouvoir.'
    However, if they appear in the passé composé, they denote an action at a given time rather than a state:
    'j'avais peur' = "I was afraid" but
    'j'ai eu peur' = "I became frightened."

XIV. RELATIVE PRONOUNS

1. In French, contrary to English, a relative pronoun must always be used--it cannot be left out or be "understood."
2. Also, all relative pronouns must have some antecedent present in the sentence, whether a definite one such as a person or an idefinite one such as 'ce.'
3. As regards to the 'indefinite' antecedent in the sentence, some authors have analyzed the 'ce' (in 'ce qui,' 'ce que,' 'ce dont,' etc.) as belonging to the main clause and therefore as an antecedent of the relative pronoun. Others have analyzed these same constructions as a two-word composite pronoun, which is used as the subject, direct or indirect object, etc. of the verb in its own clause; and the whole clause thus acts as a subject, direct or indirect object, etc. of the main verb. (Thus: 'Je ne comprends pas ce que vous dites. Ce que vous dites n'est pas clair. Il m'a parlé de ce qu'il a vu.') It does not matter which way we view it, except that regarding the 'ce' as an antecedent and the second element above as the relative pronoun makes our following analysis less complex. Thus we will use this viewpoint.
4. With this in mind, we can classify the pronouns according to:
    a. inanimate vs. animate definite antecedent; or indefinite antecedent 'ce.'
    b. function of the pronoun in its own clause.
5. All relative pronouns used as subjects of their clauses and regardless of their antecedents, are 'qui': 'L'homme qui est là.'
6. All relative pronouns used as direct objects of the verb in their own clause are 'que,' regardless of their antecedent; 'L'homme que vous voyez'
7. After prepositions (excluding 'de') the picture is more complex:
    a. for animate antecedents, the normal pronoun is 'qui':
       'l'homme pour qui je travaille'
       However, 'lequel' may sometimes be used after these prepositions and must be used after 'parmi' and 'entre':
       'les hommes parmi lesquels je travaille'
    b. for inanimate antecedents, 'lequel' is normally used:
       'le travail auquel je pense'
       However, for those antecedents of time, and location, 'où' may be used:
       'la maison dans laquelle (où) je travaille'

8. After the preposition 'de,' the following is true:
    a. for animate and inanimate antecedents, 'dont' is generally used: 'l'homme dont je parle', 'le livre dont je parle.' 'Duquel' or 'de qui' are used for animate antecedents if the relative pronoun is preceded by a preposition or a noun in the relative clause:
    'Voilà le garcon avec la soeur de qui je danse'
    'd' où' also replaces 'dont' for inanimate antededents of location:
    'la maison d'où je viens de sortir...'
    b. for indefinite antecedent 'ce,' 'dont' is also used. However, it can be replaced by 'de quoi':
    'Je sais ce dont (de quoi) vous parlez.'
9. Word order in the relative clause is always normal (subject, verb, object) except in those cases where 'que' (direct object) may produce the verb, subject order when the subject is longer than the verb:
"Voilà les fusils que donnent les généraux aux soldats'.
10. There is another type of clause which is easily confused with the relative clause but which should be contrasted with it. This is that of an indirect question. The indirect question (e.g., 'je sais qui est arrivé...') should be looked on as a transform of the indirect question (e.g., 'qui est arrivé...?'). Thus there is a whole series of indirect questions:
'Qui est arrivé?'-- 'Je sais qui est arrivé.'
'Qui regardez-vous?' -- 'Je sais qui vous regardez.'
'A qui parlez-vous?' -- 'Je sais à qui vous parlez.'
'A quoi pensez-vous?' --'Je sais à quoi vous pensez.'
'Vers où allez-vous?' --'Je me demande vers où vous allez.'
'De qui parlez-vous?' --'Je sais de qui vous parlez.'
'Comment l'avez-vous fait?'-- 'Je me demande comment vous l'avez fait.'
'De quoi parlez-vous?' --'Je sais de quoi vous parlez.'
or 'Je sais ce dont vous parlez.'
11. Indeed, those cases where 'ce' is the indefinite antecedent of the relative clause can be looked on as transforms of the indirect question:
'Qu'est-ce qui est arrivé?-- 'Je sais ce qui est arrivé.'
'Que faites-vous?'-- 'Je sais ce que vous faites.'
'De quoi parlez-vous?'-- 'Je sais ce dont vous parlez.'
Since 'ce' has been treated as an antecedent in the main clause, however, these clauses are also treated as relative ones and not as indirect questions. (see #2 above)

XV. FUTURE TENSE

1. The future is formed in various ways:
   a. some verbs add the endings [Re], [Ra], and [Rɔ̃] (or [əRe], [əRa], and [əRɔ̃] if the stem ends in two consonants: 'parlerai') to the singular form of the present: 'achèt~~e~~rai.'
   b. others add [e], [a] and [ɔ̃] to the infinitive; 'partirai.'
   c. Others will be irregular according to either of these rules, but the irregularity can be systematized: e.g., [dRe] after the present stem, if it ends in a nasal vowel: 'viendrai.'
   d. still others are always irregular and must be explained separately: 'serai,' 'ferai,' 'pourrai,' etc.
2. The endings of the future are always the same and even in the case of irregularity, there is always an 'r' present to signal the future.
3. The future perfect is formed by the future of the auxiliary and the past participle of the verb: 'serai venu,' 'aurai fini.'
4. The imperative, a kind of future, is identical with the second person singular and plural and first person plural of the present indicative: 'donne,' 'donnez,' 'donnons.'
   Exceptions: 'avoir,' 'être,' 'savoir' and 'vouloir' which use the corresponding forms of their irregular subjunctives: 'ayez,' 'soyez,' 'sachez,' 'veuillez.'
5. An alternative form of the future and one which is gaining in frequency of usage, is the construction of the present tense of 'aller' plus the infinitive of the verb.: 'Je vais finir dans quelques instants.' This is used more commonly for the immediate future.
6. Another expression for the immediate future, where the futurity is evident to speaker and addressee, is the use of the present tense: 'Je viens tout à l'heure.'
7. In general, if the verb in the main clause is in the future, the verb in any subordinate clause, if it refers to the future also, must be in the future. (This includes those subordinate clauses after imperatives): 'je vous écrirai dès que j'arriverai.' 'Ecrivez-lui aussitôt que vous recevrez ma lettre'.
8. These subordinate clauses are generally introduced by such adverbs as 'quand': 'quand vous arriverez, je vous donnerai de l'argent.' Other common introducers, 'pedant que,' aussi...que,' 'autant que,' 'comme,' 'dès que,' 'où' take the future tense when referring to the future. The future perfect (referring to a completed action in the future) is sometimes used after 'après que,' 'dès que,' 'quand': 'je partirai dès que j'aurai fini ceci.'

9. **The future can never come in a clause introduced by a 'si' (meaning "if"). It is, however, found in the main clause where the subordinate clause is a 'si' clause with the present tense: 's'il n'est pas là, je serai très triste.'**

XVI. CONDITIONAL TENSE

1. The present conditional is formed from the future by dropping the final vowels (of the future endings) and replacing them by the ending used in the imperfect: 'il portera'--'il porterait.'
2. The only difficulties that obtain are:
    a. after two consonants in the stem, the first and second person plural endings, /jɔ̃/ and /je/, become /ijɔ̃/ and /ije/ respectively; 'vendrions', 'vendriez.'
    b. in all '-er' verbs, an /ə/ appears in the stem (before the /R/) for the first and second persons plural: 'nous porterions,' 'vous porteriez.'
3. The conditional perfect (or past conditional) is formed from the present conditional of the auxiliary and the past participle of the verb: 'aurions dit,' 'serions allés.'
4. In general the present conditional is used to indicate the result of an action not based on facts ("contrary-to-fact"): 'si je le savais, je vous le dirais,' or as a future action after the main verb in the past tense ("sequence of tenses"): 'il m'a dit qu'il viendrait en deux heures.' The conditional perfect is likewise used for contrary-to-fact actions and for the future action after a pluperfect: 'si je l'avais su je vous l'aurais dit.' 'il m'a dit que deux ans avant il avait décidé qu'il serait venu à Paris avant la fin de l'année.' There are also some isolated uses of the conditional which have specialized meaning. (see #6 below).
5. Thus, the present conditional in general parallels the usage of "would" in English while the conditional perfect parallels the usage of "would have."
6. The special uses of the conditional in a main clause are these:
    a. to soften the tone of speech: 'je voudrais vous parler,' 'tu ne pourrais pas te taire'
    b. to indicate the English idiom "looks like"; 'on dirait du vin' = "it looks like wine"
    c. isolated instances with an if-clause implied: 'je serais parti plus tôt (si j' avais su).'
7. By far the most important use of the conditional is in the main clause of a contrary-to-fact condition, accompanied by a si-clause. The sequence of tenses is:
    a. if the meaning of the sentence is present or future, the 'si'-clause uses the imperfect, and the main clause the present conditional: 's'il était ici, il vous dirait lui-même'
    b. if the meaning of the sentence is past, the 'si' clause uses the pluperfect and the main clause the conditional perfect: 's'il avait été content, il y serait revenue'.

8. Note that the conditional is never used in a 'si' clause: 'S'il était ici, je lui dirais que.' However, the conditional is used after 'si' in an indirect question: 'Demandes-lui s'il viendrait ici dans deux heures'.

XVII. DISJUNCTIVE PERSONAL PRONOUNS

1. The disjunctive personal pronouns (also called "stressed" personal pronouns) are used instead of the conjunctive personal pronouns (subject and object) when the pronouns are stressed or are otherwise separated from the verb.
2. Thus,
    a. if there is more than one subject pronoun or the speaker wants to stress the subject pronoun, the disjunctives must be used and the conjunctives corresponding to them also expressed (except in the case of the third person singular and plural): 'moi, je suis content,' 'lui et moi, nous sommes très contents,' 'lui et elle vont venir ici!
    b. also, if the subject is disconnected from the verb as by a relative clause, the disjunctive or some other substitute, must be used: 'moi, qui suis très content de vos études, je vous dis.'
3. The disjunctive object pronouns are used for:
    a. two or more objects that the speaker wants to differentiate: 'elle nous aime, lui et moi.'
    b. stressing the object: 'je te parle, à toi.'
    c. making the object clear (especially for the third person indirect object, where the gender of the person involved is not clear): 'je lui parle, à elle.'
4. The disjunctives are also used for the following:
    a. after a preposition: 'avec moi,' 'ce sera.'
    b. after 'être' or when the verb is omitted: 'c'est moi,' 'moi.' 'A qui pensez-vous?' -- 'A lui.'
    c. after 'ne...que' or 'seulement,' when they are the element being limited: 'Il n'y a que moi ici.'
    d. with the suffix '-même' attached, for emphasis of the action or the subject: 'Tu le feras toi même.'
5. There are also several verbs which do not allow replacement of 'à' plus person by 'lui,' 'leur' before the verb. These then take 'à' plus disjunctive ('lui,' 'eux,' 'elle,' 'elles'). The following verbs are among the most common:
    'penser à, songer à, venir à, courir à, aller à, être à (possession)': 'je pense à lui.'
6. Likewise with those verbs which take 'de' plus person, the latter is usually replaced by the disjunctive pronoun:
    'avoir peur de, avoir besoin de, écrire de, être sur de, se souvenir de,' etc.: 'j'ai peur de lui.'

XVIII. DEMONSTRATIVE AND POSSESSIVE PRONOUNS

1. The demonstrative pronouns are the following:

'celui-ci,'	'celui-là'	"this,"	"that"
'celle-ci,'	'celle-là'	"this,"	"that"
'ceux-ci,'	'ceux-là'	"these,"	"those"
'celles-ci,'	'celles-là'	"these,"	"those"
'ce'		"it,"	"this," etc.
'ceci',	'cela' (ça')	"this,"	"that"

2. The'-ci' of all these forms (including 'ceci',) derived from 'ici = "here" refers to the nearer while the '-là' of all these forms (including 'cela' and colloquial 'ça') from 'là' = "there" refers to the more distant.
3. Thus, 'celui-ci' can mean "the latter" while 'celui-là' can mean "the former,"
4. The first group of demonstratives given can also be used without the affex '-ci' or 'là' in the following cases:
   a. if followed by a prepositional phrase (usually 'de'): 'Quel livre préférez-vous?'--'Je préfère celui de Jean.'
   b. if followed by a relative clause--note that English expressions like "he who," "those who" correspond in French to demonstrative plus 'qui': 'Celui qui aime la France doit... or la France....
5. 'cela' (ça) and 'ceci' mean, roughly, "that" and "this" but differ from the first group in that they refer to complete statements, ideas or things pointed out but not named. They are, in short, vaguer terms: 'aimez-vous cela?' 'ceci' can also refer to something about to be mentioned, while 'cela' refers to something already mentioned.
6. 'Ce' as demonstrative can be used only as a subject with the verb "to be" and in some expressions in which "to be" is the logical verb: 'C'est vrai.' 'Ce doit être vrai.'
7. The possessive pronouns are:

   le mien, la mienne, les miens, les miennes
   le tien, ----
   le sien, ----
   le nôtre, la nôtre, les nôtres, les nôtres
   le vôtre, ----
   le leur, la leur, les leurs, les leurs.

8. Notice that the article must always accompany the possessive pronoun. The article, of course, and the pronoun itself agree in gender and number with the thing possessed, not with the possessor.
9. Notice that the disjunctive possessive pronouns may--like the disjunctive personal pronouns--be used without a definite antecedent. When they are so used, they have a restricted meaning: 'les miens' refers to my family, my people, etc. 'Je pense à ma famille, je pense aux miens.'

XIX SUBJUNCTIVE (part one)

1. The present subjunctive (or "timeless subjunctive") is formed
   a. on the third person plural of the indicative and is identical with it for the singular forms and the third person plural. Exceptions to this are: 'fasse (faire), veuille (vouloir), sache (savoir), puisse (pouvoir), aille (aller), aie (avoir), vaille (valoir), sois (être)'.
   b. On the first and second person plural of the imperfect and is identical with these for the first and second person plural subjunctive. Exceptions to this are: 'puissions (pouvoir), fassions (faire), sachions (savoir), soyons (savoir), ayons (avoir).' Note that some verbs which are irregular in the singular and third person plural subjunctive are regular in the first and second persons plural.
2. The present perfect subjunctive is formed on the present subjunctive of the auxiliary and the past participle of the verb.
3. The imperfect subjunctive--a literary tense--is formed in various ways (sometimes on the passé simple) The endings are: '-asse, -asses, -ât, -assions, -assiez, -assent'; '-isse, -isses -ît, -issions, -issiez, -issent'; '-usse, -usses, -ût, -ussions, -ussiez -ussent'.
   The imperfect subjunctive is used after the past indicative.
4. The pluperfect subjunctive is formed on the imperfect of the auxiliary and past participle of the verb. It is strictly a literary tense and is primarily used after a past indicative for an action which took place before that of the main verb.
5. The meanings of the subjunctive are:
   a. an action which is doubtful (of doubtful reality).
   b. an action in which the speaker is emotionally involved.

   However, it is best to approach the subjunctive not from the point of view of the meaning but from the point of view of the grammatical constructions demanding it use.
6. In many of its uses the subjunctive, in a subordinate clause, is signalled by and is dependent on the elements of the main clause: i.e., it is syntactically bound. Thus, after some elements it must be used and after others it can never be used. However, there are some cases where the subjunctive is not required and its choice depends on what the subject wants to say. Also, there are cases where the subjunctive is used in the main clause.

7. In general, the signals for the use of the subjunctive are:
in the main clause:
certain impersonal expressions
certain verbs
indefinite antecedents (for a relative clause)
in the subordinate clause:
certain conjunctions

8. Many impersonal expressions take the subjunctive (after 'que):
a. il est temps, il est bon, il est malheureux'
b. il est nécessaire, il est essential
c. il est juste'
d. il est impossible, il est possible (but _not_ il est probable')
e. il se peut, il faut, il vaut mieux, il semble, il suffit (but _not_ il me semble')
Note: it is not used after expressions of certainty or probability in the affirmative but it is used after these in the negative:
f. il n'est pas certain, il n'est pas probable, il n'est pas vrai.

9. Many main verbs denoting wishing, commanding or permitting take the subjunctive also:
a. 'vouloir, demander, exiger, défendre, insister permettre, tenir à ce que, consentir à ce que'.
b. Note that certain of these, even with a subject different from the verb can take an infinitive: e.g., défendre, demander, permettre: 'je permets que vous entriez' or 'je vous permets d'entrer.'
c. Others, however, can not take an infinitive and must take the subjunctive: e.g., vouloir, aimer, désirer, préférer: 'je veux que vous veniez.'

10. Verbs or expressions of emotion take the subjunctive: 'être heureux, être content, être désolé, être honteux, être surpris, être étonné, regreter, craindre, avoir peur, désirer, as réjouir.'

11. Verbs of denial or doubt take the subjunctive: 'douter, nier, ne pas croire, ne pas penser, ne pas espérer, ne pas être sûr, ne pas lire, ne pas comprendre, ne pas trouver, ne pas être certain, ne pas être vrai.' Also see #8f
It is also used after a main verb in the form of a question, to signal doubt: 'croyez-vous, pensez-vous, espérez-vous!'

12. After an imperative:
'viens, que je te dise la vérité.'

XX. SUBJUNCTIVE (part two)

1. The subjunctive is also used automatically after certain conjunctions:
   - a. 'à condition que, pourvu que, pour que, afin que, bien que, quoique, jusqu'à ce que, en attendant que, à moins que, de peur que, non que.'
   - b. It can never be used after others, no matter what the meaning of the verb in the main clause is: 'parce que, depuis que, tandis que, après que, puisque, alors que, pedant que, lorsque.'
   - c. With certain others, the subjunctive is optional and depends on the meaning to be conveyed: e.g., 'de (telle) sorte que,' 'de (telle) façon que,' 'de (telle) manière que; take the subjunctive if the subordinate clause expresses purpose: 'il parle lentement de sorte que nous le comprenions,' If it expresses a result, the indicative is used: 'Il a parlé lentement de sorte que nous l'avons compris.'
   - d. Also note that when the subject of both clauses is the same, the infinitive and a preposition (rather than the corresponding conjunction) is used:

the conjunction:	is changed to:
'que	-
'pour que'	'pour
'avant que	'avant de'
'sans que	'sans
'de peur que'	'de peur de'
'à moins que	à moins de'
afin que'	'afin de'
'à ce que	'à'

Example: 'Nous le faisons afin que nous soyons content'-- 'Nous le faisons afin d'être contents.' In some instances, a noun phrase is substituted, e.g.: avant que vous arriviez'-- 'avant votre arrivée.'

2. The subjunctive is also used in certain relative clauses:
   - a. when the antecedent is modified by the superlative or 'seul,' 'unique,' 'premier,' 'dernier,' 'peu': voilà la plus jolie étudiante que nous connaissions.'

     But, for factual statements (no uncertainty, negation, or emphasis) the indicative is used: 'Maurice a emprunté le seul cahier qui me restait.'
   - b. When the action of the dependent clause is uncertain, doubtful or unreal; 'je cherche quelqu'un qui puisse m'aider.' This is generally found after such expressions as: 'personne, rien, pas d'homme, pas d'amis, vouloir quelque chose,

c. After certain expressions like:

'(soit) que....(soit) que'
'qui.... que'
'quoi.... que'
'où.... que'
'quelque' + noun/adjective/adverb + 'que'
'quel que' que'

Examples: 'Qu'il'ait tort, qu'il ait raison, cela m'est égal.'

3. The subjunctive is further used in expressions of the following type, with or without 'que':
'soit' = "so be it"
'(pas) (autant) que je sache'
'ainsi soit-il'
'Dieu soit loué'
'qu'il parte' ("let him leave")

4. In some of the subordinate clauses where the subjunctive is used, an "expletive" or "pleonastic" 'ne' is used with an affirmative verb, in written and, infrequently, in spoken French. This 'ne' is used after the following expressions:

a. 'craindre...que...ne'
'avoir peur...que...ne'
(but not when either is in the negative):
'je crains qu'il vienne' but 'je ne crains pas qu'il vienne.'

b. 'ne pas douter'
'ne pas nier'
'ne pas contester'
'ne pas mettre en doute'
or all above in the interrogative
(but not after any of these in the affirmative):
'nous ne doutons pas qu'il ne soit intelligent' but 'nous doutons qu'il soit intelligent.'

c. 'de peur que'
'de craints que'
'avant que'
'à moins que'
'sans que'
'dans la crainte que'
'partez de bonne heure de peur qu'il ne pleuve.'
'il viendra ici avant que vous no partiez pour l'Amérique.'

5. A note on sequence of tenses: since the imperfect and pluperfect subjunctives are never used in conversation the present and past subjunctives are the only ones used in the sequence of tenses in spoken French.
The present subjunctive is used then when the action is being performed or about to be performed (i.e., simultaneity or posteriority with the main verb.) The past subjunctive

is used if the action has already been performed (i.e., anteriority).

XXI. ADVERBS

1. Adverbs are regularly formed by adding the suffix '-ment' ([mɑ̃]) to the feminine form of the adjective (or [əmɑ̃] if the stem ends in two consonants): 'plein~~e~~ment, justement.'
2. The following are the irregularities:
    - a. The adjectives ending in '-ant' or '-ent' ([ɑ̃]) will lose their nasality before the addition of '-ment' to the masculine form: 'évident'--'évidemment'.
    - b. As an orthographic rule it can be stated that adjectives ending (orthographically) in the masculine form in a vowel form the adverb from the masculine form: 'poli'--'poliment'; 'vrai'--'vraiment'.
    - c. A certain small number of adjectives add '-ément' ([emɑ̃]) to the orthographic masculine form 'précisément.'
    - d. Some adjectives change their stems slightly: 'brièvement.'
    - e. Others change their stems completely: 'bien.'
    - f. Still others are completely identical with the adjective: 'haut.'
3. The comparison of adverbs is:

'plus...que'	'plue précisément que'
'moins...que'	'moins précisément que'
'aussi...que'	'aussi précisément que'

The irregular adverbs are:
'bien' -- 'mieux'
'mal' -- 'pis'

4. The superlative of adverbs is:

'le plus...'	'le plus précisément'

(with invariable 'le')
Irregularities:
'le mieux, le pis, le moins.'

5. The position of the adverb is thus:
    - a. with simple tenses, immediately after the verb: 'il vient souvent ici'
    - b. with compound tenses certain adverbs come between the auxiliary and the past participle of the verb such as 'déjà' 'souvent': 'il est souvent venu ici'.
    - c. with compound tenses, certain others come after the past participle of the verb: such as 'hier,' 'd'ailleurs,' 'assez': 'il est venue ici hier'
    - d. notice that the adverb never comes between the subject and the verb: "Jean really is nice" -- 'Jean est vraiment gentil.'
    - e. when an adverb is used with a 'verb and infinitive' construction, the adverb comes between the verb and infinitive if it modifies the verb or is of that small list of adverbs which modify the infinitive

yet come before it ('beaucoup,' 'bien,' mal,' toujours,' 'trop'): 'descendez vite ouvrir la porte,' 'nous devons beaucoup travailler.' The rest either follow or may take either position, depending on the meaning of the sentence: 'vous devez manger assez,' 'il invite souvent Roger à venir' but 'il invite Robert à venir souvent.'

6. In general, adverbs of time or location (excluding those which are syntactically bound to the verb phrase) come at the end of the sentence: 'il doit venir ici à deux heures.'

XXII. PRESENT PARTICIPLE AND INFINITIVE

1. The present participle is formed by adding the ending '-ant' ([ã]) to replace the ending '-ons' of the first person plural present. The only exceptions are: 'étant (être), ayant (avoir), sachant (savoir).'
2. The present participle is invariable. Thus it should not be confused with certain adjectives which are formed on the present participle and which show agreement in gender and number.
3. Although the present participle may sometimes be translated by the English participle in "-ing," many errors may arise from equating the present participle with the English "-ing" form.
4. The present participle is often used after 'en' (sometimes preceded by 'tout' for emphasis) to indicate either a simultaneous action performed by the subject or a means of action: 'tout en sachant qu'il...' 'il chante en écrivant la lettre,' 'en prenant son café, mon père lit la revue.' 'En' is the *only* preposition after which the present participle may occur.
5. The present participle may also be used alone (without 'en') to express a cause or reason or a near-simultaneous action: 'étant trop jeune, il n'a pas pu travailler,' 'étant souffrant, il est resté chez lui.'
6. The other translations of the English "-ing" forms are usually the infinitive (see below) and the noun. "I like swimming"-- 'j'aime nager' or 'j'aime la natation.' Also remember that the present progressive tense, so familiar to English speakers, must be translated by one of the tenses of the French verb, past, present or future, and *not* by the '-ant' form of the verb.
7. The infinitive is, in general, formed on the present stem and '-er ([e]), '-re [R]) or '-ir ([iR]). The perfect infinitive is formed on the infinitive of the auxiliary and the past participle of the verb.
8. The dependent infinitive is in general used in these constructions with verbs, adjectives, nouns and prepositions:
    a. *with verbs*: the infinitive can follow certain verbs without a preposition preceding (e.g., 'vouloir'). Others require 'à' (e.g., 'réussir') or 'de' (e.g. 'décider'). Still others can be linked by other prepositions, such as 'pour' (e.g., 'aller').
    b. In some of the above expressions, the infinitive can have a different subject from that of the main verb: The subject then comes before the infinitive; 'elle aide son frère à chanter.' Certain other verbs (e.g., 'vouloir') can take only an infinitive with the same subject-- otherwise a subordinate clause must be used: 'il veut que je vous

donne.'

c. With adjectives: the infinitive is generally preceded by 'à' or 'de' (or some other preposition): 'prêt à,' 'content de.'

d. With nouns: the infinitive is generally preceded by 'à' or 'de' (or some other preposition): 'salle à manger.'

These may either be active or passive infinitives: 'elle s'amuse à jouer du piano,' 'elle consent à être mentionnée.' They may be used with negative particles (see Lesson X). They also take direct and indirect objects as a finite verb does (see Lesson XI).

e. After après: 'après avoir fini.' Note that with 'après,' the infinitive must be in the perfect.

f. after the main verb faire: in this construction the verb faire is equivalent to the English expression "to make or have someone do something": 'il me fait chercher le médecin' (see also Lesson XI-6f).

XXIII. PASSE SIMPLE, PASSE ANTERIEUR

1. These two tenses are almost exclusively literary, and so the student should not have to be able to produce them until he reaches fairly advanced stages of the course (e.g., Advanced Composition).
2. In regular formation, the endings of the passé simple are:
    a. '-er' verbs: '-ai, as, a, âmes, âtes, èrent.'
    b. '-ir' verbs: '-is, is, it, îmes, îtes, irent.'
    c. '-re' verbs: 'is, is, it, îmes, îtes, irent.'
3. The irregular verbs are classified as follows:
    a. past participle in '-u': 'us, us, ut, ûmes, ûtes, urent'
    'vécut (vivre), lut (lire), voulut (vouloir), dut (devoir), put (pouvoir), but (boire), reçut (recevoir), sut (savoir)'
    b. past participle in '-i,' same endings as in 2b, c.
    'mit (mettre), acquit (acquerir), prit (prendre), dit (dire), rit (rire)'
    c. past participle in '-u': 's, s, t, (î)mes, (î)tes, (î)rent'
    'vint (venir), tint (tenir), devint (devenir), vit (voir), vetit (vetir)'
    d. past participle other than '-u', '-i':
    'naquit (naître), mourut (mourir), craignit (craindre), fit (faire), écrivit (écrire)'
    e. the auxiliaries:
    être: 'fus, fus, fut, fûmes, fûtes, furent'
    avoir: 'eus, eus, eut, eûmes, eûtes, eurent'
4. The passé anterieur is formed with the passé simple of the auxiliary and the past participle of the verb.
5. The passé simple (sometimes also called the passé défini) replaces the passé composé in literary texts.
6. The passé anterieur is used in subordinate clauses after certain conjunctions where the main clause is in the passé simple and the immediate past is meant. The most common conjunctions are:
'aussitôt que,' 'dès que,' 'à peine...que,' 'sitôt que,' 'après que,' 'quand'.

XXIV. VOCABULARY PROBLEMS

General Statement: definition of lexical or content words.

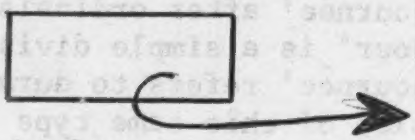
1. **As far as the teaching of vocabulary is concerned, no vocabulary items should be taught out of context, for it is only in context that the particular word can be understood in its real meaning.**
2. **By vocabulary, we mean those words or expressions that have a specific content, that refer by themselves to a specific concept. We do not mean those words which do not refer to concepts or have only a grammatical function.**
3. **We will divide up the problems connected with the content-words into four categories (to be discussed in the following lessons).**

A. Classification of Problems: False Cognates.

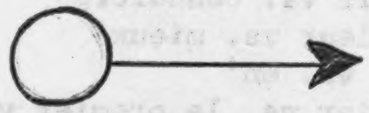
1. The first problem is that of false cognates or 'faux amis' as they are called in French, where the form of the word in English and French is very much the same and yet the meaning is different.
2. The difference in meaning can be very slight or extremely wide--in fact one can say that no cognates (even true ones) have exactly the same meaning in both languages because no two languages and no two people have the same emotional content nor the same "world-view" attached to the words.
3. False cognates, of course, present great problems and require special attention.
4. Some examples of false cognates:
   "money" vs. 'monnaie' 'gardez la monnaie' ("keep the change") vs. 'j'ai assez d'argent' ("I have enough money")
5. "demand" vs. 'demander': 'elle m's demandé de l'argent' ("she asked me for some money") vs. 'ce travail exige de l'expérience' ("this job demands —requires—expérience") vs. 'puis-je vous poser une question?' ("can [may] I ask you a question?")
6. There are many other 'faux amis' which must be noted. Among these are:
   "deception" vs. 'déception'
   "lecture" vs. 'lecture'
   "use" vs. 'user'
   "figure" vs. 'figure'
   "conference" vs. 'conférence'
   "course" vs. 'cours'
   "rest" vs. 'rester'
   "guard" vs. 'garder'.
7. The difference in meaning of these should be learned. Nor should it ever be assumed that words not included on the list are indeed true cognates. And finally, one should never make up a word in French, for an expression in English, by simply putting a French pronunciation on an English word, and assume it to have the same meaning.

B. One word in English for several words in French.

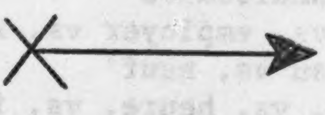
1. Another vocabulary problem exists when English has really only one word but this is translated by different words in French.
2. In other words, French has cut up the "semantic" area of the meaning range of this word into smaller areas.
3. The precise recognition of the difference in meaning in French may be either easy or difficult for the speaker of English. This seems to depend upon whether the same sort of distinction is made in the mind of the speaker of English or not.
4. An example of an easier distinction to learn is that of:
   "leave" vs. 'laisser,' 'partir,' 'sortir de,' 'quitter'
   'J'ai laissé mes livres quelque part'
   'J'ai quitté la salle'
   'Voulez-vous partir?'
   'Allez-vous sortir de la maison?'
5. Sometimes the differences between such words, as in the example above, can be explained by the means of some diagram, with an explanation of the differences.
6. Thus number 4 could be explained by:
   'laisser' means to leave behind
   'sortir de,' 'partir,' and 'quitter' all mean to leave but have the following distinction:
   'sortir de' means to go out of a place:



   'partir' means simply to go:



   'quitter' means to go away from a specific place:



7. Still other sets of French words are more difficult for a student to differentiate. Take the following:
   "take, bring" vs. 'prendre, porter, apporter, emporter, mener, amener, emmener'
   'prenez cette lettre'
   'portez cette lettre à la boîte'
   'apportez tous vos livres'
   'emportez ces disques'
   'menez votre soeur à sa chambre'
   'amenez vos amis chez nous'
   'emmenez ces enfants'

8. The above could be diagnosed as:
   with things: 'porter, emporter, apporter' (and
      occasionally 'amener')
   with persons: 'mener, emmener, amener.'
   These would be the specific cues.
   Note that any time specific cues such as the
   above can be used to explain the difference between
   words, they are a powerful tool.

9. For semantic differentiation, the following should be noted:
   'porter': to take, to carry along, with destination
      mentioned.
   'emporter, emmener': to take along, to take away,
      no destination need be mentioned
   'mener': to take, to lead, with destination mentioned
   'apporter, amener': to bring along, to bring to
   'prendre': to take, to seize, to pick up, to take
      hold of.

10. Some words will present great difficulty and will have to
    be drilled on extensively:
    'jour' vs. 'journee' (and likewise 'matin' vs.
    'matinée,' 'an' vs. 'année,') 'soir' vs. 'soirée').
    'il a passé deux jours à Paris'
    'il a passé toute la journée chez son oncle'
    'le jour de mes examens, c'etait une longue journée.'

11. Structural as well as semantic clues must be pointed out:
    1. 'jour' after cardinal numbers
       'journée' after ordinals
    2. 'jour' is a simple division of time, while
       'journée' refers to duration of time.

12. Other examples of this same type of phenomenon (one
    word in English, two or more words in French):
    'savoir vs. connaître'
    'meilleur vs. mieux'
    'dans vs. en'
    'premier vs. le premier vs. d'abord'
    'rencontrer vs. retrouver vs. rejoindre vs. faire la
       connaissance'
    'user vs. employer vs. se servir de'
    'nouveau vs. neuf'
    'temps, vs. heure, vs. fois'
    'se souvenir vs. se rappeler'
    etc.

C. Several words in English for several words in French.

1. Another type of vocabulary problem is that where English and French both have quite a few terms for the same 'semantic' area, but these do not completely overlap.
2. This is perhaps one of the most difficult phenomena for speakers of English for he probably hasn't realized why he uses different words in different contexts.
3. An example of this phenomenon would be the following:
    "say, tell, speak" vs. 'parler, dite, raconter'
    'je parle à Jean'
    'je parle de mes amis'
    'je vous dis que je vais partir'
    'je dis que oui'
    'racontez-moi une histoire gaie'
    'tu parles!'
    'il dit la vérité'
    'il me dit de venir'
4. Structural and semantic clues to the above should be noted:
    'parler': to speak, talk--used by itself or before 'de'+a noun and/or 'à'+a noun
    'dire': to say, tell and direct object--also an indirect object may be present--the direct object may be replaced by a clause or 'de' infinitive
    'raconter': to tell a story.
5. Another example is that of:
    "desire, want, like, adore" vs. 'désirer, vouloir, aimer, plaire à, adorer.'
    'je veux faire cela'
    'je veux bien faire cela'
    'je désire une tasse de café'
    'voudrais vous dire que...'
    'j'aime les bonbons'
    'j'adore les bonbons'
    'ces idées me plaisent'
6. Clues:
    'vouloir, désirer': to like something, in the sense that one would like to have it or do it at a specific moment. The conditional tense is often used to soften the meaning.
    'vouloir bien': to be willing to
    'aimer': to love or to like something in the sense that one finds it attractive
    'plaire à': nearly the same as 'aimer'
    'adorer': to love something, in an emphatic way.
7. Other examples of this phenomenon would be:
    'faire vs. rendre'
    'tenir vs. garder'
    'se passer vs arriver'

'devoir vs. pouvoir vs. vouloir' in their various tenses

'devoir vs. il faut vs. avoir à

etc.

D. Idioms

1. Another very common problem of vocabulary is that of French idioms, where the meaning of the phrase cannot be deduced from the meaning of the words which make it up.
2. The problem here is learning the form of the idiom itself, and that of realizing what it means. Closely allied to this is the problem of English idioms and their translation into French.
3. Among some of the most common idioms are the following:
   'tout de suite: right away
   'tout le monde': everyone
   'venir de...', to have just
   en vouloir à quelqu'un: to be angry with someone
4. Other idioms are:
   'se douter de quelque chose': to suspect something
   's'attendre à quelque chose': to expect something
   'avoir lieu': to happen, take place
   'avoir beau': to do in vain
   'avoir l'air': to seem
   'avoir quelque chose': something is the matter
   'être en train de': to be in the act of
   etc.
5. Another problem which can be mentioned, is that of expressions in French which are very similar in form but extremely different in meaning.
6. An example of this would be:
   'faire part, faire partie, à part, de la part de, partie, parti'
   'il me fait part de ses nouvelles'
   'il fait partie de mes amis'
   'à part François, tout le monde est ici'
   'je viens de la part du roi'
   'cette machine a cinq parties'
   'il est membre du parti communiste'
7. These mean:
   'faire part de', to inform
   'faire partie': to belong to
   'à part': except for
   'de la part de': one one's behalf
   'partie': portion, piece
   'parti': group, political organization.
8. Other examples of this would be:
   'jouer vs. jouer de vs. jouer à'
   'manquer vs. manquer de vs. manquer à'
   'souvenir vs. se souvenir de'
   'attendre vs. s'attendre à'
   'rappeler vs. se rappeler'
   'servir vs. se servir de vs. servir de vs. servir à'
   etc.

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STANFORD CENTER FOR RESEARCH AND DEVELOPMENT IN TEACHING

Performance Criteria for the Foreign Language Teacher*

The performance criteria which are enumerated and briefly discussed in this booklet represent an attempt to describe the essential features of the performance of the good and experienced language teacher. They are based on the observations and experience of the individuals who have elaborated these criteria and they are meant to serve at least three related purposes.

(1) Research: The criteria are in a sense a series of hypothesis. They must be regarded as tentative until they are validated by further research. If the criteria are used for evaluation of teaching, not only their validity but above all their reliability must be established.

(2) Evaluation: The criteria can quite obviously be used for the purpose of evaluating the performance of a teacher. Although their validity and reliability are, as stated above, subject to further research, they do representethe census of a group of experienced teachers, and they do describe the performance to be evaluated in great detail.

(3) Training: The criteria are, of course, also a training instrument. The beginning teacher can be quite specifically trained to perform according to the criteria -- and can be evaluated in terms of precisely the criteria which have been used in his training, The performance criteria are, as a matter of fact, Part III of the syllabus for the training of language teachers. (1) Applied linguistics, (2) language review, and (3) the performance criteria are combined into sample lessons showing the practical application of these three strands of the preparation of the foreign language teacher. (At the time of the publication of the present version of the performance criteria, only the French version of the training syllabus is available.)

The concept of establishing specific performance criteria for the training of teachers is an essential feature of the Stanford Teacher Education Program where it was evolved under the direction of Professor Dwight Allen. The Performance Criteria for the Foreign Language Teacher represent, in a sense, the adaptation of the performance criteria concept to a specific subject matter with its very specific problems. Since the majority of the foreign language teachers trained in the Stanford program are teaching the first or second levels of an audio-lingual type of approach, the performance criteria are, no doubt, influenced by the fact that they are based on experience derived primarily from those levels of instruction.

The present version of the criteria was elaborated by the undersigned in collaboration with the Stanford supervisors in the Stanford Teacher Education Program:

MARCELLE D'ABBRACCI
NORMAN JONATH
LOUIS WEISS

ROBERT L. POLITZER Stanford, California May, 1966

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III c

Sample sheet for : Evaluation of Classroom Performance

Teacher: Jane Smith

Evaluator: Robert L. Politzer

Date: November 6, 1967

Performance	Grade[1]	Comment	
		positive	negative
1. Audio-Lingual Activity	6	(e.g. 1, 4a, b.)	6a, 7b
2. Presentation of Basic Material			
3. Teaching of Structure	9	1, 2, 6	
4. Teaching of Pronunciation	7	1,	3, 5c
5. Teaching of Sound-Letter Correspondence			2
6. Teaching of Reading			
7. Teaching of Culture			
8. Using Visual Aids			
9. Use of Electronic Equipment			
10. Making Homework Assignment			
11. Testing			

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[1] Grade on a scale of 10 - 0: 10 performance by a very superior teacher
5 average

Comment on all types of performance that you observe -- grade only those which were a substantial part of the class activity (at least about 10%.)

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I. MANAGEMENT OF AUDIO-LINGUAL ACTIVITIES

The teacher:

1. Makes sure the class knows the kind of response required (Repetition, rejoinder, questions, answers, etc.).

2. Is the center of attention except in cases in which the nature of the activity dictates otherwise, (e.g., chain drills).

3. Maintains a balance of group and individual response.
   (a) Calls for choral response periodically to insure attention and participation of entire class.

   (b) Calls on students at random so that all students are obliged to remain alert.

   (c) Takes advantage of volunteer responses when they will serve to speed up or enliven the activity.

4. Rewards correct response by smile, gesture, or word.

5. Handles incorrect response in a positive manner.
   (a) Avoids embarrassing the student.

   (b) Elicits correct response quickly from the group, another student, or supplies it.

   (c) Offers first student another chance after a reasonable amount of time.

6. Handles undesirable attending behavior properly.
   (a) Does not stop classroom activity to reprimand or argue.

   (b) Converts disruptions into learning experiences.

7. Handles student questions properly.
   (a) Conducts class so that questions are rarely necessary.

   (b) Insists that questions be asked in the foreign language when possible.

   (c) Answers only legitimate questions relative to the activity.

   (d) Includes the entire class when answering questions.

I. MANAGEMENT OF AUDIO-LINGUAL ACTIVITIES

1. Audio-lingual activities consist largely of various types of spoken responses to a variety of stimuli. The efficiency of the audio-lingual activities thus depends, to a large extent, simply on the number of responses which the pupils (in chorus or individually) make during a given period of time. Time consumed by faltering, silence, questions as to the nature of the required response, lengthy explanations of what the pupil is supposed to do, etc. represents time wasted. In order to conduct audio-lingual activities efficiently, the teacher must know how to give, in a minimum of time, perfectly clear explanations and directions as to what is required. Instead of giving a lengthy explanation, the teacher can often demonstrate and model the first few stimulus-response exchanges of a drill himself. He can also, at the beginning of the course, spend some time explaining carefully and with illustrations the types of drills that will be used in the course and how they will be conducted. Once these explanations are given and understood, he can simply refer to the type without having to go over the whole explanation again. Types of drills and specific activities can become associated with specific names, numbers or even hand signals so that a very brief signal (verbal and/or visual) identifies for the pupil quite unambiguously just what the nature of the audio-lingual activity is. For example:

   Teacher makes a statement and points to the pupil: Repetition.

   Teacher makes a statement, then a circular motion with his right hand: Choral repetition.

   The teacher makes a statement, then makes a motion indicating a question mark (or puts a question mark on the board) then makes a circular motion: Choral response transforming the statement into a question.

2. The nature of audio-lingual activities requires that the teacher has at any and all times complete control over the class activities. His role is not unlike the one of the conductor of an orchestra who must ensure complete and correct participation. Even when individual responses are called for, the whole class should be responding silently (silent response can be indicated through facial expression). The teacher must thus be the center of attention and the source of all activity. Only on very rare occasions may this role be abandoned, for instance, when the teacher arranges for student responses as reactions to stimuli provided by other students (chain drill, enactment of a dialogue, etc.).

Just as in the case of the orchestra conductor, being the center of the activity may necessitate certain specific physical arrangements. Whenever possible, the class should be arranged in a semicircle with the teacher in central position. If such arrangements are impossible, the teacher can move around the classroom during drill activities in order to retain control over all sections of the class.

3. As stated above, maximum efficiency in the conducting of audio-lingual activities demands that all pupils respond all the time, regardless of whether the response called for is individual or choral. The best way of assuring such pupil participation is to switch back and forth between individual and choral responses and to give the stimulus sentences or cues to the class before indicating what kind of response is called for and who is supposed to make it. Certain pitfalls of conducting audio-lingual activities may be pointed out in connection with this statement. One error consists in relying exclusively or excessivly on individual responses. This technique has the disadvantage of not giving the poorer or shyer student the opportunity to learn by responding as part of a group (and by following the lead of the better pupils as he does so). Another error is excessive or exclusive reliance on choral response. The danger here is that choral responses mask individual errors and problems and may, of course, give some pupils the opportunity of withdrawing or slackening. Knowing that they will not be asked to perform individually, they may withdraw from the activity altogether. A third error is indicating the type of response (choral or individual) or the pupil required to give the response before the stimulus or cue is given. The result of this procedure may be that those who know that they will not be asked to respond will no longer pay any attention to either the cue or the following response. The same undesirable result may, of course, be achieved by any procedure in which the students are called upon according to a rigid, prearranged order (seating arrangement, alphabetical order, etc.)

As soon as a cue is given or a question is asked, there may be students who will "volunteer" for the response. Volunteers should be called upon often enough not to discourage volunteering altogether. Obviously, in situations in which the pace of the class is slackening, the volunteer can be used to speed up tempo. (The teacher rewards the volunteer not only by asking him to respond but also by asking the entire class to repeat his response. Thus his voluntary response -- if correct, of course,-- serves as a model for the entire group.) As the same time, however, the teacher must be careful not to rely excessively on volunteer responses. In so doing, he runs at least two risks.

First, he gives up, in a sense, his position as leader of the class. The activity fast becomes the monopoly of the few volunteers and the teacher will find it difficult to engage the others in the activity. More dangerous, however, is the risk of complacency. By depending too much upon the response of volunteers, the teacher may delude himself as to the achievement of the class as a whole.

4. In the stimulus-response activity taking place in the classroom, it is essential that correct response by the group or by individuals be rewarded quickly and unambiguously. Such reward may take the form of a smile, gesture or word. What is called for is not so much an indication of personal satisfaction or joy on the part of the teacher, as an unambiguous signal that, in fact, the response was correct. If this indication does not follow, then its very absence will become one of the indications that the response was incorrect.
5. If incorrect responses occur, they must be handled quickly in a manner which recognizes that they, too, are simply part of the pupils' learning experience. If the incorrect response comes from the group, then the teacher must model the correct one and ask the group to repeat the model. (An incorrect response by the whole group is, of course, an indication that something is quite radically wrong -- either the teacher's explanations or his expectations.) If an individual responds incorrectly, the correct response can be quickly supplied by the teacher, another pupil or, preferably, the whole group. The teacher will then give the pupil who had responded incorrectly another chance to make the same or a similar response correctly. Depending on the teacher's judgment of other factors (whether the pupil is naturally eager, shy, hard-working but of low aptitude, etc.) he will adjust the amount of time between the correction supplied by others and the pupil's second attempt at a correct response. In no case, however, should a pupil be embarrassed by being singled out for reprimand or by being obliged to make several repeated and unsuccessful attempts to respond correctly.

   Such attempts to force a correct answer from a single student will not only be embarrassing to the student himself but will also result in the breakdown of the group activity and loss of interest on the part of the rest of the class, since the teacher is obviously engaging in an activity of concern only to himself and one individual. Lack of response on the part of individual pupils should be handled in a manner similar to incorrect response. In other words, the correct response is supplied by others and the pupil gets another chance. (Continued absence of any response or continued incorrect response on the part of individual pupils are matters to be taken up in private conference with these pupils.) There are, however, hardly any cases in which either of these situations justifies the teacher's "dropping" the pupil from any activities by no longer addressing individual questions or cues to him.

6. Obviously, the teacher cannot allow individuals to disrupt the classroom activities by various types of behavior (often designed to accomplish just that purpose). At the same time, however, he cannot let disruptive behavior go unnoticed. The lack of any definite reaction on the part of the teacher will only encourage the pupil to continue disruptive behavior, perhaps in even more disruptive and forceful ways. When disruptive behavior (e.g., pupils talking to each other, paying attention to events outside the classroom, making noise with a pencil, etc.) occurs, the teacher can follow two strategies: (a) He can go on with the classroom activity but take notice of the disruptive behavior by facial expression, gesture, etc. Hopefully, this quick, silent, but unambiguous communication that the behavior has been noticed and reprimanded will stop the pupil from pursuing it further; (b) he can take official notice of the behavior and utilize it for a language learning experience. For example, the reprimand can be made in the foreign language (preferably utilizing a pattern which has just been drilled). If the pupil is talking out of line, making noise, sleeping, etc., the attention of the class can be drawn to him by asking in the foreign language what he is doing. The answer (supplied by the teacher if necessary) can be incorporated in the pattern drill which is going on at the moment. (All of this can be done in the best of humor so that the offending student is not overly embarrassed.) This second way of handling disruptions is particularly applicable if the latter are not caused by individual students but by events outside the teacher's control (e.g., an announcement made over the loudspeaker, workmen making noise in the hallway, a bee buzzing in the front row, a stray dog wandering into the room, etc.). Converting such disruptions into language-learning experiences which are preferably integrated with the lesson, demonstrates to the pupils that the teacher and his purposes are in absolute control of the situation. Obviously, neither of these two methods of dealing with disruptions or undesirable pupil behavior may work with pupils who are real, genuine "behavior problems." Such cases will probably have to be dealt with in consultation with the principal, vice-principal or guidance counselor. Their handling does not involve the language teacher (in his role as a subject-matter specialist) and will thus not be discussed in this context.

7. To discuss the problem of the handling of student questions in a context of "disruptive behavior" may surprise some. However, we must keep in mind that there are basically three types of questions:

(1) Those which the pupil asks because the teacher *wants him to ask them* -- because his curiosity has been deliberately aroused. These questions are, of course, both legitimate and desirable.

(2) Those which are asked because the teacher failed to give an adequate explanation. These questions are legitimate and undesirable.

(3) Those which the pupil asks because he wants to assume control of the class, disrupt the classroom procedure, etc.

Within the context of audio-lingual activities, the last two types of questions loom larger than the first. It may, of course, happen that the teacher may want to "manoeuver" the pupil into a situation where his curiosity is aroused so that the teacher's explanation comes as a result of the pupil's desire to "find out." The typical situation of a teacher-induced question will arise in the presentation of contrastive patterns. The teacher may model, let us say, sentences of the type: *jecrois que vous avez raison* (indicative in the subordinate clause) in contrast with sentences like: *je ne crois pas que vous ayez raison* (subjunctive in the subordinate clause) in order to provoke the question: "Why do we use the indicative in one type of clause and not in the other?" However, except in these relatively rare cases in which the teacher wants the question to be asked, questions asked during audio-lingual activity will indicate that the explanations or materials furnished by the teacher have been insufficient. Explanations and instruction must thus be clear and sufficient so that questions of type (2) mentioned above occur only rarely. Questions of type (3) -- the illegitimate type -- should not be answered at all, but rather handled with a quiet remark that the question is out of place, that the pupil should ask it after class, etc. Ground rules as to which questions are legitimate and which are not should also be clearly established. In general, we endorse the notion that the student should be familiar with the construction of the sentences which he is learning and understand the contribution which each word is making to the meaning of an utterance. If the teacher follows this principle, constructions should be explained as they occur and pupils' questions as to the function of individual words within the construction should be considered as legitimate questions. If, however, the teacher follows the principle, endorsed by some, that at a certain phase of instruction there is no need for the pupil to understand the exact contribution and meaning of each word, then it should be made crystal clear why questions like: "What does this word mean?" "What does this word do?" etc. will not be considered legitimate and will not be answered. Ground rules for asking questions should also include some principles as to what kind of questions (if any) may be asked in English. In general, questions should be asked in the foreign language. Insistence on questions in the foreign language will not only reduce the number of "illegitimate" questions but will also keep the class from slipping unnecessarily into English. To this end, the main foreign language patterns involved in asking questions ("What does this mean?" "I don't understand. . ." etc.) can be taught early in the course.

Finally, the teacher must keep in mind that asking of questions by individual students should never lead to the teacher abdicating control of the class or to the breakdown of the initial teacher-centered unity of the class. A legitimate question worth answering should, almost by definition, be of interest to the class as a whole. Thus, while the question may come from an individual, the teacher's answer must be clearly directed to the whole class. One good way of immediately involving the class in a question-answer exchange is to make a "teacher's question" out of a "pupil's question." Instead of simply answering the question, the teacher readdresses it to the class or to another individual.

II. PRESENTATION OF BASIC MATERIAL

The teacher:

1. Models and drills basic material.
   - (a) Exposes students to sufficient number of teacher/tape repetitions.
   - (b) Breaks down long utterances into convenient segments.
   - (c) Maintains correct pronunciation, intonation and stress pattern.
   - (d) Elicits different types of student responses (e.g., individual, group, sub-group. See Management of Student Behavior.)
2. Establishes the meaning of new material.
   - (a) Uses pictures, realia and available human resources.
   - (b) Uses familiar structure and vocabulary.
   - (c) Uses English equivalents when necessary.
3. Provides variety of cues to elicit basic sentence.
   - (a) Pictures, realia or human resources.
   - (b) Foreign language utterances.
   - (c) English utterances.
4. Elicits variations of basic sentence.
   - (a) Substitution of familiar lexical items.
   - (b) Expansion.
   - (c) Change of subject and/or tense.

II. PRESENTATION OF BASIC MATERIAL

The student speaking a foreign language goes through what might be called a "manufacturing process." He remembers patterns and structures which he has learned and uses these patterns as the "new material" out of which he manufactures the sentences which he wants to form. The goal of language instruction is to make the manufacturing process (which consists of transforming and/or substituting into sentences) as rapid as possible until the student reaches the rapidity of unconscious performance which characterizes the native speaker. But the prerequisite for the manufacturing process itself is the existence of first-class "raw materials." In other words, the student must know as fluently and as accurately as possible an amount of basic material with which the manufacturing process may be performed.

1. The modelling and drilling of basic materials is, therefore, a necessity of language instruction no matter what the specific method employed in the course. Perhaps the most important factor to be kept in mind is simply that the student must have ample opportunity for the acquisition of raw material. The saying of a few sentences by the teacher, a few random repetitions by the students will not incorporate the materials to be learned into the available stock of "raw material." If the "raw materials" are a dialogue, every sentence in the dialogue must be repeated several times. If the raw material is the discussion of a reading selection, then the answer must be modelled and elicited several times until they become a part of the automatically available responses on the part of the student.

The modelling of materials is itself a procedure that must be approached with great care. Most well-written textbooks will, of course, avoid the presentation of basic materials which are too complex in structure to be easily learned by the student. But even structurally simple sentences may be too long to be remembered easily by the student. The memory span varies, of course, with individual students, but even with the most gifted student it will be considerably less than with the teacher who is familiar with the language. The teacher must therefore be careful to present for repetition only utterances (or segments of utterances) which the student can handle, but they must then be reassembled so that the student has the opportunity of saying the complete utterance after he has learned the component parts.

The breaking down of longer utterances into small segments poses the problem of maintaining correct pronunciation, intonation and stress throughout the presentation of basic meterials. It is difficult to pronounce a segment of an utterance without distortion, yet the teacher must be careful to model the segment with the intonation and stress that will apply when the total utterance is learned. (It is precisely at this step that the tape recorder can be most effective. An utterance can be segmented without distortion and repeated unceasingly on magnetic tape. The tape recorder can provide variety as well as the opportunity for the teacher to move about the room and listen to the students while they are repeating after the taped model.) Other, more obvious, errors to be guarded against are simple mispronunciation, inappropriate intonations (due to constant repetition of the material by the teacher) and overemphasis on elements which the teacher thinks are grammatically important.

During the modelling and repeating of basic materials, it is especially important to vary the type of student response. Since the learning taking place is primarily one of "echoing" responses, choral repetition can, of course, be used a great deal. At the same time, it should not be used to the exclusion of other types. Asking for responses from subgroups (e.g., one row only, girls only, one part of the room, etc.) and from individuals not only provides an element of variety, it also gives the teacher the opportunity to check participation and accuracy.

2. In order for the basic materials to be useful in a "communication" manufacturing process," they must mean something to the student. A dialogue or paragraph which has been memorized without comprehension is fairly useless in any further language-speaking experience (even though the student may be perfectly capable of reciting the entire material upon command). Unless the student knows what the basic material means, it cannot possibly become the basis for construction and self-expression. The meaning of the basic material must, therefore, be supplied in the learning process. How best to supply the meaning of basic materials is a debated point in methodology. The advocates of the "direct method" insist that the meaning be supplied through realia, pictures, dramatization or through the foreign language, using, of course, only the vocabulary and structure with which the student is already familiar. The rationale behind the "direct method" approach is that the elimination of English during the process of acquisition of basic material will minimize the interference coming from English and will establish for the student habits which will

enable him to associate concepts directly with foreign language symbols without going through the intermediary of his native language. Some experienced teachers, however, find that rigorous adherence to a direct method approach may become difficult and uneconomical at times and prefer to establish meaning through giving English equivalents. The recommendation made here is to avoid using English regularly as a means of establishing meaning (to avoid forcing the student into the habit of approaching all of his foreign language via English) but to have recourse to it in those cases in which the direct method approach turns out to be extremely complicated or unfeasible.

3. In the process of teaching basic material we can never lose sight of the fact that the acquisition of the material is not the goal in itself. It is "raw material" to be put to work and must be available when needed. One of the prerequisites of availability has been noted already, namely comprehension of meaning. Another factor associated with availability is the number and variety of cues that have been used in the learning of the material. If an utterance has been learned only as the response to a single cue, then it is quite likely that it may never be recalled except in response to that particular cue. If the utterance has been "overlearned" in connection with a response-linked cue it may indeed become very difficult to tie the utterance to any other cues or stimuli. Sentence 5 of a dialogue, reproduced continuously in response to sentence 4 may become completely unavailable unless sentence 4 is said first. This situation is not unlike that which one experiences quite often if one tries to recall a line of a poem. The entire poem must be recited until one gets to the line one wants to remember. Each line of the poem has been overlearned as a response to the cue of the preceding line. In order to avoid this kind of one-sided "freezing" to a single specific cue, a great variety of cues must be used to elicit the same response. The greater the variety, the greater the probability of recall of the response in a given situation. A basic utterance should, therefore, be associated with (cued by) a picture, an action, a question, a foreign language equivalent or even an English equivalent. The English equivalent (unless we want to adhere to the "direct method" doctrine) is perhaps the cue most likely to be associated with the utterance in the situation of eventual need. Thus a sentence like Il fait beau aujourd'hui (It's nice weather today) could be cued by a picture of the sun shining, by a question Quel temps fait-il? Quel est le contraire de "Il fait mauvais?" or simply by It's nice weather today.

4. Immediately after (or even during) the process of teaching the basic material, there should take place exercises which demonstrate to the student the ways and means of utilizing this basic material for the creation of new and different utterances. Whenever possible, the student should be made aware of the patterns of basic utterances through exercises in which different lexical items are substituted in the basic sentence. After the student has grasped the fact that the basic utterance is not simply a sentence but represents also a *pattern* which can be used to "generate" numerous sentences, variations of the basic pattern itself may be introduced. The basic pattern may be expanded by the addition of new elements or may be slightly modified by such grammatical manipulations as tense changes, changes in number or person of the subject, etc. To illustrate: a sentence like *Nous sommes allés au cinéma* could
   - (a) become the basis of a substitution exercise in which *au cinéma* is replaced by *au théâtre*, *a l'école*, etc.
   - (b) be used in an expansion exercise in which elements like *hier*, *avec nos amis*, etc. are added to the basic sentence, perhaps in response to questions like *quand*, *avec qui*, etc.
   - (c) be transformed by the use of different person or tenses in response to questions like: *Est-ce que vous alliez au cinéma d'habitude l'année passée? Irez-vous au cinéma demain? Votre soeur va-t-elle au cinéma avec vous?* etc.

III. TEACHING OF STRUCTURE

The teacher:

1. **Choses the model sentence carefully so that the pattern being presented is clear.**
2. **Uses appropriate gestures and/or visual materials to help set the pattern.**
3. **Models and repeats sufficiently for the class to grasp the pattern and provides for the appropriate amount of student repetition.**
4. **Explains the mechanics of new drills carefully so that students may know what is expected of them.**
5. **Employs a variety of cues (e.g., pictures, words, gestures, phrases, realia, classroom environment).**
6. **Employs an appropriate variety of drills (e.g., repetition, substitution, transformation, expansion, communication).**
7. **Maintains correct pronunciation, intonation and stress and insists that students do the same.**
8. **Maintains a well-paced tempo.**

III. TEACHING OF STRUCTURE

One of the most important activities of the language classroom is the teaching of language structures and, along with it, the so-called "pattern practice" exercises. Before discussing in some detail the desirable ways of teaching structure and conducting pattern practice, some of the assumptions underlying those activities must be clarified. Leaving aside more complicated and precise linguistic definitions, we can state that sentences which exemplify or follow the same grammatical construction are all examples of the same pattern. Thus the sentence: "The boy knows the answer" follows the same pattern as the sentence: "This child understands our problem" (namely determinor, noun, verb, determinor, noun). No single sentence can be said to be a "pattern." The "pattern" is the grammatical construction which is behind the sentence and which is capable of being behind (of "generating") an infinite amount of sentences. The goal of the teaching of structure and of pattern practice, then, is not to teach a large number of sentences, but to teach the pupil the patterns which are capable of producing the sentences while at the same time giving practice in the actual process of using patterns for sentence production.

In actual practice the teaching of structure and pattern practice take the form of the student performing certain operations (substitution, transformation) on a sample or model sentence the pattern (grammatical structure) of which he clearly grasps and understands. The first step in the teaching of structure, then, is to provide model sentences the meaning and pattern of which are clearly understood by the pupils.

1. The model sentences should then be chosen in such a way that they really represent the pattern. Preferably, the model sentence should be made up largely of familiar lexical items so that the student is not faced with the problems of learning new vocabulary and a new pattern simultaneously.
2. The meaning of the sentence which serves as the base of the pattern practice must thus be clear to the student. This meaning can be made clear through gestures, visual aids and, if necessary, explanation in English.
3. Lengthy grammatcial explanations in English are usually of very little help -- though a short explanation clarifying the grammatical principles or structures may at times be helpful. In general, however, it can be said that accurate presentation

of the pattern is more efficient and more important than grammatical explanation. Thus a pattern underlying several sentences can be made clear by putting the sentences on the board and using visual diagramming (e.g., lining up vertically those parts of the sentences which represent the same element of the pattern). What is important is to keep in mind that the model sentence or sentences must be mastered (understood and remembered) in order to serve as basis for pattern practice. The initial phase of pattern practice must include a sufficient number of repetitions on the part of the student until mastery of the model is achieved.

4. Pattern drill itself is, as stated above, essentially an exercise in "manufacturing" new sentences from a model and through a model process. Thus the prerequisite of efficient pattern practice is that the student understands clearly just what he is supposed to be doing during the practice session. Lack of understanding on the part of the student will have two undesirable results: (1) he will fumble during the practice process itself (since he will be unable to give the desired response) and lose time in trying to figure out what the response is supposed to be; (2) he will not be able to achieve the real aim of the practice process, namely the use of the sentence-building procedure which is being practiced as a device to form sentences of his own.

5. The goal of pattern practice is then eventual recall of the pattern (and of the "manufacturing process" tied to it) in a situation of future need. We have already stressed that this recall is more likely to occur if the pattern and the pattern practice process is originally linked with a variety of stimuli rather than just one. The teacher must thus try to link the model sentences as well as the variations of the model sentences with a variety of stimuli and cues. Just as the model sentences can be produced upon various cues (questions, pictures, English equivalents, etc., see "Presentation of Basic Materials") so the pattern practice itself can be cued by the same variety of stimuli. Thus a substitution in a basic pattern can be cued by words, gestures, pictures, realia, classroom environment, etc.:

Basic Sentence:	**I like this book very much.**
Word Cues:	**picture, idea, suggestion.**
Realia:	**Hold up a picture, book, fountain pen, etc.**
Gesture in classroom environment:	**Point to yourself (I), some other student (you), a picture of a person (he).**

6. The recall and use of the pattern are, of course, also more likely to occur if the pattern is associated with or can be derived through a variety of processes rather than just one. Good pattern practice, then, uses a variety of devices. It must, of course, start with the repetition type of exercise which leads to the retention of the model and of the pattern itself. Then, however, the pattern can be practiced through substitution in the model sentence. The next step may involve an exercise in which the pattern is derived from the transformation of another similar pattern or serves as the basis for such a transformation. Then the basic pattern may be expanded into a somewhat larger one. Since the ultimate goal is the use of the pattern in actual conversation, the final step in pattern practice should be the use of the pattern in response to a "conversational" cue which is completely dissimilar to the pattern itself and in a real "communication situation" in which the pattern is likely to occur in actual conversational exchange. To illustrate the variety of drill mentioned above:

Repetition: We like this book.
We like this book. Etc.

Substitution (by various cues. See 5 above)
idea.....We like this idea.
suggestion.....We like this suggestion.
picture.....We like this picture.
(gesture for I).....I like this picture.

Transformations:
Do you like this book?.....I like this book.
Do you like this picture?..I like this picture.
or, Does your neighbor like this book?......
Yes, he likes this book.
Do I like this book?.......Yes, you like this book.
or, Do you like this book?.....No, I don't like it.
Do you like this picture?..No, I don't like it.

Expansions: I like this book.
Very much.........I like this book very much.
Not at all........I do not like this book at all.
More than that one..........................
I like this book more than that one.

Communication Drill: (Questions used in *real* situations involving communication)

Do you like your textbook?
Do you like this kind of exercise?
Which subjects do you like?
Which sports do you like best?
Which subjects don't you like?

Or, use of completely dissimilar stimulus to which the pupil is instructed to respond with the pattern just learned.

This book is very nice, isn't it?
Football is my favorite sport. What about you?
I love pattern practice. What about you?
Etc.

7. That correct pronunciation, intonation and stress must be maintained throughout a pattern practice exercise is obvious. One of the main temptations for departing from the correct pattern consists in stressing the elements which seem grammatically relevant to the teacher. (This mistake is somewhat similar to the one made when unstressed conjugational endings are stressed because they are grammatically significant: e.g., Spanish or Latin amó, amás, etc. instead of ámo, ámas, etc.) Since the pattern is likely to be remembered with the pronunciation and intonation with which it was acquired, such errors must, of course, be avoided (e.g., if the pattern practice in French consists in varying the object pronouns in *Ce livre me plait*, *Ce livre te plait*, *Ce livre lui plait*, etc., stressing the unstressed object pronouns would result in an impossible stress or intonation pattern).
8. Throughout any pattern practice a well-paced tempo must be maintained and responses must be varied (from individual to group). There are at least two reasons for maintaining the well-paced tempo. Slow tempo -- faltering on the part of the student -- is, of course, an indication that the pattern or the requirements of the exercise are not understood by the pupil (thus his intonation is, by definition, "wrong") and more basic practice and/or explanation is needed. Furthermore, the pattern practice exercise is likely to be more effective the more opportunity for practice it affords. A *slow* exercise will give fewer opportunities for response than a well-paced one and thus be relatively uneconomical. Slow pacing of any activity may, indeed, result in loss of pupil interest and give rise to distractions and distractive behavior.

IV. TEACHING OF PRONUNCIATION

The teacher:

1. Is at all times a model for correct pronunciation of the foreign language.

2. Provides sufficient opportunity for imitation and repetition.

3. Makes sure of accuracy through frequent eliciting of individual response.

4. Shows awareness of specific pronunciation problems caused by interference from native speech habits and orthography.
    - (a) Has the class repeat words containing difficult sounds.
    - (b) Uses auditory discrimination drills.
    - (c) Has the class repeat words whose spelling is similar in both the native and the foreign languages.

5. Is constantly alert to error and makes corrections when appropriate.
    - (a) Isolates problems and demonstrates correct sound production.
    - (b) Gives brief and concise explanation of sound production when appropriate.
    - (c) Does not, by positive acceptance, reward incorrect utterances.

IV. TEACHING OF PRONUNCIATION

1. There are special types of language courses (e.g., programmed materials, self-instructional materials) in which the teaching of pronunciation becomes a special activity by itself, often preceding the learning of other aspects of the language. However, in the usual language course presented by the classroom teacher, the teaching of pronunciation is usually part-and-parcel of other regular classroom activities rather than a special activity pursued in isolation. Thus, the first prerequisite for the adequate teaching of pronunciation is that the teacher is at all times an accurate model of correct pronunciation habits. If he is not, then he has no other choice but to make the pupils aware of his shortcomings and to use tapes and recordings as models for imitation and practice. To present an incorrect model is inexcusable.
2. The learning of correct pronunciation in the classroom is principally a process of repetition of correct models. Some pupils will be able to imitate correctly without great difficulty; others will need many opportunities for listening and repeating before they approach, slowly, a correct imitation of the models which they are hearing. The teacher must keep in mind that in the classroom (as well as in the language laboratory) the pupil is not necessarily a judge of the accuracy of his imitation. These imitations and repetitions must be under the control of the teacher so that they will contribute to the improvement of pronunciation rather than serve as additional practice in mispronouncing.
3. The advantage of choral response in pronunciation (as well as in other types of) practice is, of course, that it gives a larger number of pupils the opportunity to respond more frequently and often encourages the hesitant, shy pupil to form responses. The disadvantage of choral response -- especially in pronunciation practice -- is that it hides individual error. Thus choral repetition must be constantly varied with eliciting of individual responses. Students who mispronounce must be made aware of their mistake, usually by the teacher asking for another (usually choral) response, then modelling the expression once more himself and finally asking for another imitation by the student who is mispronouncing. The teacher should also be aware of the

simple fact that mispronunciation is often not the result of inability to pronounce correctly but merely the result of sloppiness, lack of attention, etc. In all such cases of mispronunciation attention paid to the individual by eliciting and quick correction of individual response is especially necessary and effective.

4. The alert and experienced teacher is aware of the specific pronunciation problems which his students are likely to have. Typically, these problems are the following:
   - (a) The sounds of the foreign language may be completely new (e.g., French *u* in *rue* or Spanish *rr* in perro)
   - (b) The student may have difficulty in distinguishing between sounds of the foreign language (e.g., Spanish *r/rr* or French *an/on/un*)
   - (c) The student may substitute English "near equivalents" (e.g., pronounce a diphthongal word -- English *say* for Spanish *se* or French *ses*)
   - (d) The cause of the error may be "orthographic" (e.g., the student may use the sound reflex of English *g* as in English *general* in pronouncing the French *général*, or the English *ti* in English *nation* for French *nation*.)

In all of these cases in which special interference coming from native speech habits or orthography is likely to cause trouble, correct pronunciation may, even if acquired, be lost again through lack of attention or continued practice. Words containing the "difficult" sounds must thus be singled out of practice and repetition in choral as well as individual response. The student must be made aware of those differences in sounds to which he must pay attention in order to hear and pronounce accurately. Those foreign language phonemes which the student does not distinguish easily and automatically must be briefly and repeatedly contrasted in class in auditory discrimination exercises. (e.g., The teacher can establish: Word 1: *an*; Word 2: *un*; Word 3: *on*. He can then pronounce one word for the student to identify as 1, 2, 3. Or, in Spanish, Word 1: *pero*; Word 2: *perro* are established. The teacher then says: *perro* and the students identify by designating 1 or 2.) The same technique of auditory discrimination drill must also be applied to foreign sounds and their English substitutes so that the student learns to avoid the substitution of the English sound. (e.g., Word 1: English *say*; Word 2: French *ses*. The teacher then says: *say* and the students identify 1 or 2.) Words in which orthographic interference is likely to occur must also be singled out for special treatment (choral and individual repetition and response) as they occur. Words which contain the same kind of orthographic interference can be grouped together in pronunciation drills (e.g., cheval, chien, chat, etc. See Performance Criterion #5). The carrying over of English pronunciation habits is especially frequent in the so-called cognates which, in orthography but not in pronunciation, are like their English counterparts. Such cognates can be contrasted with the English counterparts and correct pronunciation can be modelled and made the subject of several repetitions.

5. As a general principle, it may be stated that errors in pronunciation should not go unnoticed. If simple remodelling by the teacher and repetition by the group or individual does not solve the problem, the teacher must then isolate the pronunciation problem and model the correct pronunciation several times, very slowly and carefully. If this does not produce results, the production of the sounds must be explained briefly and in very precise and concise terms so that the explanation is a real help to the student. In In connection with the explanation of sound production, the following must be emphasized: in most teaching situations these explanations are remedial measures and it is superfluous to give long explanations on sound production if all (or at least the majority) of the students can produce the sound by simple imitation. Thus the description of sound production may not be necessary at all or may be reserved for small group work. (after class or during laboratory sessions) as remedial work.

Explanations about sound production must be precise and the teacher must give clear and understandable directions which the student can follow easily. The suggestion to produce a sound "more softly" (a vague term) or to "vibrate the vocal cords" (which cannot be done upon command) is fairly meaningless advice. Probably the best way of teaching the production of sound is to make the student aware of what he does with his organs in the production of a familiar sound and then introduce in precise terms those modifications which will lead from the familiar to the new. (e.g., to produce French /y/, say /i/ which is produced with spread lips. Now keep the tongue in exactly the same position as for /i/ and round your lips. Or, say French /g/ as in goût; note how in the production of the /g/, the back of the tongue hits the roof of your mouth. Now see whether you can say a sound at exactly the same place but without really hitting the roof of your mouth. Rather, let the air go through the narrowing between the tongue and the roof of the mouth. Say goût, goût; now say roue, roue.)

The correcting of pronunciation errors is, of course, subject to limitations (within the classroom situation, at least). The language teacher is, in a sense, often faced with a twofold dilemma.

(a) Some individuals may persist in pronouncing certain sounds and intonations incorrectly while the rest of the class has acquired acceptable pronunciation. These few individuals cannot be allowed to take up an undue amount of class time.

(b) Pronunciation is, as we have stated before, usually an activity which is incidental to other classroom activities. How, then, is the teacher to handle (in a question/answer exercise or a structure drill) a response which is grammatically correct but which contains the mispronunciation of one or several sounds?

As general guidelines in these two situations, we suggest that the teacher, while not being about to engage in corrective exercises at the moment when the error occurs, should at least not reinforce the error or hold it up as a possible model by giving it positive acceptance and approval. Mispronunciation by the individual who needs special, remedial work after class or during the lab session can be followed by a regretful or disappointed gesture (and perhaps one correct modelling by the teacher). The mispronunciation recurring in a response pattern drill can be handled in such a way that the grammatical correctness of the response is rewarded while the incorrect pronunciation is noted and, by inference, disapproved (e.g., a student responding to the question Ou demeurez-vous? with Je demeure dans la roue (not rue) St. Martin can be praised with a smile or a Tres bien for his correct answer, but the smile and praise can be immediately followed by a quick and serious: rue St. Martin, n'est-ce pas? rue.

V. TEACHING OF SOUND-LETTER CORRESPONDENCES.

The teacher:

1. **Does not introduce spelling and reading until accuracy in pronunciation has been achieved.**
2. **Controls sound to symbol transfer by use of chalkboard, charts or overhead projector.**
3. **Isolates spelling of sound to be taught by means of visual devices such as colored chalk, underlining, etc.**
4. **Provides opportunity for the students to say and hear the sound as the corresponding symbol is being written.**
5. **Uses dictation in such a way that it supports the establishment of sound-symbol relationships.**
6. **Gives continued practice in sound-symbol relationship and drills new spellings of the sounds as they appear.**

V. TEACHING OF SOUND-LETTER CORRESPONDENCES

During the first level of language instruction the teaching of sound-letter correspondences is one of the important regular activities of the classroom teacher. Exactly when sound-letter correspondences are to be introduced first (in other words, how long the initial pre-reading and pre-writing period of a language course should be) is still a debated and debatable issue.

1. As a general principle, however, it can be stated that the student at the first level of instruction should not be made to read or write materials which he has not first learned to pronounce accurately. Since orthographic interference is likely to make accurate pronunciation difficult in any case, it seems only logical that good pronunciation be established before this new interference factor is introduced. The establishment of sound-symbol relation is thus primarily the process of tying symbols to an already established accurate pronunciation. In trying to establish accurate pronunciation and sound-symbol relation at the same time the teacher is forcing the student to learn two unknowns simultaneously. In addition, the possibility of orthographic interference with pronunciation is maximized. Accurate pronunciation before spelling and reading can, of course, be applied to fairly large amounts of material (e.g., the course is begun with a prolonged pre-reading period) or to quite small amounts of material (e.g., audio-lingual practice of a drill precedes writing practice within the same class session).
2. Since the establishing of sound-symbol relations involves associating sounds with visual counterparts, all sorts of visual aids can be employed. Thus the teacher can use the chalkboard, slowly writing phrases as he (and the class) pronounce them out loud. He can use charts which can be read out loud - charts which summarize with examples different ways of spelling the same sound, and which can be part of the permanent classroom display. The overhead projector can be used to project charts or reading selections which are read in chorus or by individuals while the teacher traces the visual counterparts of the sounds that are being produced.

3. Part of regular classroom routine may also be exercises in which various spellings of the same sound (e.g., French ô, au, eau; French in, ein, ain, aim, viens) are summarized or in which different pronunciations of the same spelling (e.g., French en, viens) are contrasted. Special attention must be paid to spelling patterns (e.g., French Vn as opposed to VnnV, where V stands for vowel: bon/bonne, ancien/ancienne, etc.). In order to make spelling patterns stand out and cause different spellings of the same sounds to become associated with each other in the minds of the students, various techniques can be used quite effectively (e.g., colored chalk, various types of underlining, etc.).
4. During spelling and writing activities it is, of course, particularly important to make sure that spelling and pronouncing really accompany each other. The silent copying of materials will not necessarily contribute to the establishment of a sound-symbol relationship concept. It may, in fact, lead to orthographic interference resulting in mispronunciation, the very pitfall which the delayed introduction of reading and writing is supposed to avoid. Therefore, especially in the initial stages of writing, the teacher must be sure that writing and simultaneous pronouncing is a classroom (or laboratory) activity under his control so that spelling is not accompanied by silence or mispronunciation.
5. Dictation is an excellent exercise to establish sound-symbol relation. However, care must be taken that dictation is indeed the tying of symbols to familiar sounds and structures. Thus, dictation exercises which serve the purpose of establishing or reinforcing sound-symbol relations cannot contain unfamiliar items, nor can they be composed of sentences or conversations which are already completely familiar to the pupil, so familiar that he can write them without paying attention to the corresponding sounds. Sentences, paragraphs, etc, which represent new combinations of familiar words and structure and which the pupil repeats out loud before (or during) the writing activity are particularly suitable for the establishment of sound-symbol relations.
6. Lastly, it must be emphasized that the establishment of sound symbol relations is a continued activity during the first level of instruction. New spellings of the same sound must be drilled as they appear, and then correlated and brought together with the already familiar spellings.

The spelling of new words must be compared and correlated with the spelling and spelling patterns of similar words with which the pupil is already familiar (e.g., in French compare rien when it is introduced with previously learned chien, bien or newly introduced sceau with previously learned beau, eau, etc.).

VI. TEACHING OF READING

The teacher:

1. Limits reading material, in initial phases, to items learned audio-lingually and avoids, as much as possible, introduction of new vocabulary and structure.

2. Establishes sound-symbol correspondences from written materials by means of reading drills (e.g., minimal pairs, words with similar orthographic features).

3. Uses different techniques to assure actual reading, rather than recitation from memory, of material learned audio-lingually (e.g., recombination narratives, dialogue adaptations).

4. Uses visual aids and dramatization, where possible, to aid comprehension of reading materials.

5. Utilizes reading materials as a basis for audio-lingual activities by means of detailed questions on small segments of these materials.

6. Uses pre-reading helps (e.g., vocabulary, structure annotation).

7. Checks on homework by specific questions, previously prepared.

8. Avoids unguided "reading out loud" (models, if necessary).

VI. TEACHING OF READING

Much of what we said about the establishing of sound symbol correspondence (in the initial phases of the teaching of writing) applies of course also to the initial phase of the teaching of reading. Probably the most important aspect of the initial phase of the teaching of reading is simply that it should consist primarily of a process of tying orthographic representation to audio-lingually familiar material. Thus the pupil should not learn "how to pronounce letters" (or words, sentences on written page) but should learn which written symbols correspond to sounds, words, and utterances which he can already pronounce correctly. Again we want to stress that this recommendation does not necessarily imply a prolonged pre-reading period. It can be applied to the sequence of presentation of materials within one single class session.

1. Tying orthographic representation to audio-lingually learned material means, of course, that the initial phases of reading instruction should not be used to introduce new vocabulary or structure --or that any such new vocabulary should at least occur only rarely, dispersed in already familiar material. If the textbook used in a course does indeed make a practice of using reading for the introduction of basic material, then the teacher can present such readings first audio-lingually (e.g., reading and repetition by sentence or paragraphs -- preferably with books closed).
2. While the introductory phase of reading must deal with familiar material, the first goal of reading instruction is the establishment of sound-symbol correspondences which will eventually enable the student to use the visual image of the word to reinforce his "acoustic memory" and which will also enable him to produce the correct pronunciation of unfamiliar words and phrases from the written or printed page. To achieve these particular goals reading drills can be used which are similar to the ones described under the heading of sound-symbol correspondence and which go hand in hand with those drills. The student can thus be made to read minimal pairs illustrating important spelling patterns (French chien, rien, vient, sien; or bon, bonne, ancien, ancienne, mien, mienne) or he can be asked to read series of words containing similar or identical orthographic features (chanter, cher, chien; guerre, langue, guérir, or géneral, génie, gens, etc.). Again color, underlining, etc. can be used to call attention to the important orthographic features which are being learned. In order

to make the student conscious of sound symbol correspondences, it is also possible -- on a somewhat later stage of reading instruction -- to go through exercises asking the student how many sounds there are in a given word (or short utterance) -- how often a given sound occurs in a specific utterance (e.g., write the word, don, write how many sounds there are in the word: answer don, 2; or write ancienne maison, how many n sounds are there in ancienne maison: answer ancienne maison: 1).

3. Since the initial phase of reading instruction consists of tying symbols to familiar material, there is of course the danger that the pupil may reproduce the familiar material from memory without going through any kind of process associating sounds with symbols (just as in the initial stage of writing the student may reproduce written symbols from memory without associating them with sounds). There are several ways in which the danger may be counteracted. First of all the teacher can during reading practice in class watch carefully the reaction of the pupil and use slides, overhead projector, etc. to introduce and pace the readings in such a way that they do not become quick, audio-lingual recitations. Material already learned audio-lingually can be used in different sequences (e.g., instead of reading the line of a dialogue in the way in which they follow each other, they can be read in different order). Perhaps the best way of assuring actual reading is to recombine the already familiar structure and vocabulary into new materials and to use reading material, which presents the already familiar in such a way that it cannot be reproduced without an intervening reading act.

4. As soon as the reading instruction and activity goes beyond the stage of simply establishing sound-symbol relations, the teacher must keep in mind that reading activities in the classroom must be part of the total program of learning to communicate in a foreign language. In no case should reading a foreign language be confused with translating from the foreign language into English. Translation from the foreign language should thus be either not used at all or only very sparingly as an occasional devise to assure that the student understands the meaning of what is being read. During the first classroom presentation of readings, however, the teacher should as much as possible make sure that understanding does not come from the continuous presentation of English equivalents, but from context, pictures, or other visual aids supplied either by the text

materials or by the teacher, dramatizations, quick explanations in the foreign language. The explanation in English and especially translations into English should be a last resort -- chosen for the sake of economy rather than a first choice.

5. One of the best ways of providing for (and checking on) comprehension of reading materials is to make the reading the basis of audio-lingual activity. This interweaving of reading with audio-lingual activity is done best in such a way that very small segments of material (e.g., a sentence, or a short paragraph) are read and then made the immediate object of detailed and analytic questions. Such a procedure not only checks upon real comprehension, but it also brings about the immediate conversion of the readings into the audio-lingual domain while the constructions and vocabulary are still fresh in the mind of the student.
6. In the first stages of language instruction (level 1, possibly 2) the main flow of material is always from an initial audio-lingual contact to the realm of reading and writing. On the advanced levels (3, 4) the direction of the flow can be reversed. In other words, materials are assigned first for reading at home, then for subsequent class discussion. The amount of time and importance devoted to reading increase. It is particualrly important at the more advanced levels that the teacher must take care not to suddenly adopt procedures which in fact force the pupil into bad reading habits, or painful translation from the foreign language to English. Audio-lingual preparation (e.g., reading out loud in class, choral repetition etc.) of texts may have to be continued into the more advanced levels of instruction. Special care must be taken not to use homework assignment materials in which the amount of new vocabulary introduced per line is so large that it is in fact impossible for the pupil to read the materials in the foreign language. If too much new vocabulary is introduced at once, the pupil is forced to look up the words before reading the material; in other words he will probably write the English equivalent in the book, then attempt to make out the foreign language structures and meanings on the basis of the vocabulary equivalents. This is reverse of the procedure implied in reading the foreign language. The pupil should understand what he is reading as the basis of the already familiar structures and vocabulary, guess the new vocabulary from the structural and situational context, and then confirm, if necessary, his

guesses by looking up the unfamiliar words in the dictionary. If texts are introduced in which there is a large amount of unfamiliar vocabulary and structure, then the textbook, or the teacher, must make sure that most of the vocabulary and structure are anticipated and presented to the pupil before he is asked to read the text (e.g., the new vocabulary can be explained in the foreign language, illustrated by a sample sentence similar to the one in which it occurs in the reading, or sample sentences illustrating the complicated structures found in the text can be put on the board and briefly explained).

7. On the more advanced stages the discussion of materials read at home becomes a fairly frequent and typical classroom activity. The teacher must then be careful to prepare for this discussion. He can focus the student's homework on special sections of the reading or announce the questions to be discussed in class, ahead of time. He can carefully prepare questions about the homework so that the classroom discussion follows the plan mapped out by the teacher. Those special portions of the reading assignment which contain key passages, constructions of special difficulty etc. must be singled out for questions. While the teacher should, of course, answer all legitimate questions and while it may at times be indeed desirable to lead the student to ask questions, the discussion of a reading assignment should never become a question and answer period in which the students do in fact ask the questions and in which the teacher has abdicated this role of being responsible for the conduct of the class.
8. Even at more advanced levels, reading "out loud" of extended passages by individual students is an activity which must be handled with some care: If the student can indeed read and pronounce well, he does not need the practice. If he does need it, he should not become a model for the rest of the class. Thus the teacher must remain the primary model for accurate pronunciation. Reading out loud on the part of the student must be primarily imitation of the teacher and must be followed by reading on the part of the teacher who then becomes the model for further choral and/or individual repetitions.

VII. TEACHING OF CULTURE

The teacher:

1. Relates cultural material as closely as possible to Foreign Language instruction.
   - (a) Is alert to the possibilities for cultural exposition inherent in the basic material.
   - (b) Integrates, where possible, outside cultural experiences and materials with the basic material.
   - (c) Does not go beyond the linguistic level of the class in his choice of cultural materials (songs, poems, history, art, etc.).
2. Takes advantage of all available real products of the country when introducing culture on all levels, (records, newspapers, magazines, realia, etc.).
3. Uses culture positively and not as a stop-gap or time-filler.
   - (a) Does not consistently reserve the last minutes of the class or Friday periods for the presentation of culture.
   - (b) Enlivens the period by judicious choice of the moment to introduce cultural material.
   - (c) Uses the cultural material to re-establish the working set of the class.

VII. TEACHING OF CULTURE

There are at least two definitions of culture which seem to have current vailidity. One takes the view that culture represents the outstanding achievement (artistic, literary musical, etc.) of a particular people. This is the point of view typically represented by college departments of language and literature. The other view is that culture represents the "learned and shared behavior" of the individuals of a given community and includes all institutions or products of human activity, at least inasmuch as they are the outcome of such learned and shared behavior. The latter view is the one which is at the basis of the work of the anthropologist or perhaps, more generally speaking, of the social scientist. A great deal of confusion can arise if the two conflicting definitions are not carefully separated. For the language teacher both definitions of culture, the artistic-literary view (Culture with a capital C, as it is sometimes called) and the anthropological view (culture with a small c) are important and relevant. Besides, both views represent at times only complementary ways of looking at the same thing: a great work of art (e.g., a novel)can be viewed as belonging to "Capital C" as well as "small c" culture -- about which it may also contain a great deal of important information.

1. Of course, many of the outstanding products of Culture use the medium of language, and all language is part of culture (it is the "learned and shared behavior" par excellence!). Small c culture is part-and-parcel of foreign language instruction. The foreign language operates, normally, at least, in the foreign culture. Its vocabulary and structure are used to refer to objects, institutions, customs, etc. which exist in that foreign culture. To teach the foreign language as if it referred primarily to the familiar cultural environment of the native English of the pupil is a falsification which at the same time also removes much of the motivation for language study and makes it appear trivial: why learn a foreign language if it seems to be only an alternate way to refer to the already familiar cultural environment? In order to make the study of language relevant the pupil must be constantly reminded that the foreign language is, indeed, not an alternate way to refer to the familiar, but that it is a new and different means

of communication used in a different cultural environment to which it is the primary and most direct way of access.

The presentation of foreign culture must therefore be tied to the teaching of the foreign language as closely and intimately as possible. Even in the most elementary stages, the point that the foreign language operates in a different reality can be made briefly whenever the opportunity arises (e.g., windows, bathrooms, loaves of bread, etc. in France do not resemble their American counterparts). The teacher must thus be able to utilize every possibility inherent in the basic materials to alert the student briefly to the fact that behind the language which he is learning there is a culture different from his own.

Many teachers will, of course, supplement the basic materials used in the language course by other materials specifically designed to make the student aware of the foreign culture. Such cultural additions (small c as well as capital C) can be very valuable. Extreme care must be taken, however, that the presentation of such materials helps, rather than hinders, the process of learning the language. If the materials are not integrated with the course, then the presentation will be perceived as an activity separate from or artifically superimposed upon language instruction. The material will neither motivate nor reinforce the foreign language learning experience.

Two errors must be especially guarded against: one is the excessive amount of presentation of cultural material in English; the other is the introduction of language materials (songs, poems, stories) which are linguistically far beyond the level of the class. In order to point up the intimate connection of language and culture and in order to act as a motivating force, the materials must have a connection with the foreign language experience -- must preferably be in the foreign language and at the same time within the possible linguistic reach of the pupil. In other words, let us say, a movie on Southern France narrated in English more or less arbitrarily imposed on the instructional process has little or no value. The same movie, shown following the reading in French of a short story taking place in Southern France will have more value since it gives the pupil a look at the cultural environment of the preceding linguistic experience. The same movie in French, but incomprehensible to the pupil, will mean very little. However, if this film is introduced at a time when it is linguistically accessible to the pupil, when perhaps its script can be "prepared" in class and made the object of discussion and exercises, this same movie will be a valuable cultural adjunct intimately tied to the pupil's language experience.

2. Perhaps the best way of making the culture behind the language real to the pupil is the introduction of realia representing the culture. But realia must also be chosen in such a way that they are, whenever possible, connected with the regular instructional program and within the reach of the pupil. Realia representing the foreign country do not only include objects (food, articles of clothing, etc.) but, especially on the more advanced levels, they may consist of real specimens of the language (newspapers, magazines, commercial phonograph records, etc.) and last, but not least, native speakers used as resource persons. Again it should be stressed that the use of foreign language realia must, whenever possible, be prepared and be made part of the total instructional program. The songs on a record can be explained and written on the board and may, indeed, be chosen to illustrate a language pattern which has just been learned.
3. Since the presentation of cultural materials is an important and necessary part of language instruction, it should not consistently be used as a stop-gap or time-filler during periods when the attention of the class slackens. The teacher who consistently assigns the last few minutes of the class session or part of the Friday session to the presentation of culture because "that is all that could be accomplished during these periods anyway" not only admits defeat in his effort to retain and maintain the interest of the class, he also, by implication, assigns to cultural material an inferior status. Loss of pupil interest during certain periods of instruction should be counteracted by various means and not assumed as inevitable and frozen into the structure of the course.

Thus the teacher, instead of assigning culture presentation to the periods of slackening in attention, could try to keep these periods from occuring by using presentation of cultural materials for a change of pace or to arouse interest before the drop in attention occurs.

There is, of course, a danger inherent in the introduction of cultural material for the purpose of preventing a drop in pupil interest. If the material is not connected with the lesson as such, it may perhaps attract attention and interest per se, but it will constitute a break in the continuity of the lesson and after the cultural diversion return to the normal progress of the lesson as such may become difficult or impossible. The cultural digression should thus be chosen in such a way that it has some connection with the basic material being presented and that it also affords the possibility of a smooth return to the language learning activity. For example, a pattern used in pattern practice and connected with "asking for" objects may be used for a digression on French "Specialized stores" versus the American supermarket and the increasing number of American-type supermarkets in France, etc. Following this, an exercise in which students ask for different items in a bakery, grocery store, etc. can be used for the return from the cultural digression to the language practice activity.

VIII. USING VISUAL AIDS

The teacher:

1. Uses visual aids to illustrate and clarify structure and spelling (e.g., charts, chalkboard, flash cards, pictures, overhead projector).
    - (a) In correction and confirmation of homework.
    - (b) In teaching sound-letter correspondences.
    - (c) In introducing new words in the reading/writing stage.
    - (d) In teaching grammatical concepts (e.g., verb endings, agreement, etc.).
2. Uses visual aids as cues to support language activity (e.g., realia, pictures, drawings, etc.).
    - (a) In supplying meaning.
    - (b) In stimulating conversation.
    - (c) In cued response.
3. Uses visual aids actively or on the bulletin board to relate culture with classroom activities.
    - (a) Uses posters, magazine ads, newspapers, etc. which are products of the foreign language culture.
    - (b) Uses visual aids which are related to and illustrate as closely as possible the cultural topic being discussed.
4. Uses visual aids of high quality and appropriateness for maximum effectiveness in teaching.
    - (a) Aids should be visible to and identifiable by the entire class.
    - (b) Aids used to convey meaning should be completely unambiguous.
    - (c) Aids should not be unduly distractive.

VIII. USING VISUAL AIDS

1. Visual aids can be used, first of all, in direct support of the teaching of language as soon as writing is introduced in the course. In a sense, writing itself and the use of the blackboard to clarify words or constructions in writing is the most obvious visual aid of the language instructor. When writing has been introduced and especially during the process of introducing writing and sound-symbol correspondence, this particular visual aid should be used as often as possible. While in the first-level language instruction it is generally desirable to have audio-lingual contact and audio-lingual practice precede the introduction of written equivalents, the teacher should never neglect the use of writing and thus "throw away" the powerful help which many pupils (especially "visually-minded" pupils) receive from being able to associate the spoken word with a written, visible counterpart.

   The blackboard (or other ways of showing the written equivalents of language) should thus be used in a variety of activities; e.g., the correction of homework (see 10, 4b) the teaching of sound-letter correspondences (see 5, 2) the introduction of new words as soon as their correct pronunciation has been established.

   Various devices can be employed to make the use of writing particularly effective. In the establishment of sound-symbol correspondences, the same underlining or color can be used for symbols corresponding to the same sounds. The teacher can reinforce grammatical concepts by writing structurally identical or similar sentences in such a way that these identical elements are lined up in vertical columns. Structurally equivalent endings can be written in the same color or underlined in the same fashion. Agreements between words can be made clear by identical colors or underlinings or arrows connecting the endings which must be in agreement.

2. A very different type of visual aid is represented by the pictures, drawings or realia which can be used in support of language activity. One very popular way of using such aids is for the purpose of supplying the meaning of the utterance or words that are being introduced. The so-called "direct method" consists of using visual aids almost exclusively for this particular purpose; but even the teacher who does not strictly adhere to a "direct method" approach

will find that talking about visually present realia (including pictures, actions, etc.) is an effective way of providing a frame of reference for the introduction of new material and to reinforce language learning since activity that is associated with a picture or object will probably be remembered better than activity which is introduced without visual tie-in.

Aside from providing meaning, visual aids can thus also be used to provide a frame of reference to give the class and the teacher something concrete to talk about. A picture can serve as a useful stimulus to conversation. The description of the picture itself can in turn be used for eliciting responses from the student.

Pictures can also, in a rather specific way, be used as cues in different types of pattern practice. Thus, as soon as the pupil has learned to associate a particular vocabulary item with a picture, the latter, rather than the word itself, can be used as stimulus in a substitution type of exercise (e.g., the basic sentence may be The teacher is in the classroom. The teacher holds up the picture associated with the principal. Student's response: The principal is in the classroom. Another possibility consists in having the pupil associate a specific basic utterance with a picture and then using the picture to cue the utterance or, perhaps, transformations of the utterance (e.g., a basic sentence like: The teacher is looking at the homework is associated with a picture. The picture itself can now be used to cue this sentence. The pupil can then be taught to transform the basic sentence upon receiving supplementary cues. The picture, in conjunction with the cue: "yesterday" can be used to cue the response: Yesterday the teacher was looking at the homework, etc.).

3. Generally, the visual aids which can be used to illustrate the culture of which the foreign language is a part (posters, bulletin board displays, realia, etc.) are not quite so intimately related to the language learning activity, yet their effectiveness will largely depend on making their relation to language and language learning as close and intimate as possible. The main purpose of "cultural realia" is to make the foreign culture real ~~and~~ to remind the pupil that the language is a real activity carried on by real people -- not merely a classroom exercise. Posters, magazines, real products of the foreign culture should thus be used as visual aids as much as possible and, whenever possible, in close relation to classroom activity.

The pictures or drawings used to provide meaning can be made in such a way as to convey the idea that they are representing individuals or artifacts of the foreign culture. The realia brought to class to aid in teaching, let us say, the different colors, the definite article, etc., can be products of the foreign culture. The picture on the bulletin board showing Notre Dame de Paris or the Escorial are indeed the subject (or at least related to the subject) of the current lesson.

4. The visual aids themselves should be of high quality and effectiveness. There are a few fairly obvious guidelines:

A visual aid must, by definition, be visible and easily perceived by the entire class (not just the front row). Thus, the teacher must guard against small, illegible writing, confusing blackboard presentation (e.g., leaving distracting items on the board) small pictures or realia, etc.

If the visual aid is used to supply meaning, then it must be completely unambiguous. This question of ambiguity is less of a problem if the teacher does not adhere strictly to the "direct method," provides meanings in English or uses the picture merely to cue an agreed upon word or construction.

A final point to be considered is that visual aids should always be used in support of language activity but should not be allowed to become dominant over it. Thus the detail, content, even aesthetic quality of a visual aid must be carefully considered in relation to the activity for which it is used. A very beautiful painting may be a wonderful example of cultural achievement -- a beautiful slide picture may give a very good view of certain aspects of a foreign culture -- and both may be used effectively as the basis of description to provoke conversation, but their very richness and beauty may turn out to contain too many distractions to make them useful vehicles for cuing in pattern practice or for serving as a frame of reference in the introduction of a grammatical concept.

IX. USE OF ELECTRONIC EQUIPMENT (LANGUAGE LABORATORY)

The teacher:

1. **Makes sure that the pupils are thoroughly familiar with the content of the material before it is drilled in the lab.**

2. **Makes sure that the class understands the mechanics of the drills.**

3. **Monitors the work in progress.**
    - **(a) Makes sure that all pupils are participating actively.**
    - **(b) Provides for positive re-inforcement in such a manner as not to interfere with the drill.**
    - **(c) Is alert to pupil error and makes provision for individual correction where possible.**
    - **(d) Stops the drill when it becomes obvious that the class is not benefiting from it.**

4. **Adjusts the frequency and duration of drills.**
    - **(a) Uses the equipment only when appropriate.**
    - **(b) Uses the equipment only as long as necessary.**

5. **Adjusts to the exigencies of scheduling by using profitably any time in excess of that which is needed for overlearning, (e.g., songs, comprehension exercises, short stories, riddles, filmstrips, pictures).**

6. **Follows up the laboratory drills with appropriate classroom activities, (e.g., variations in structure and/or vocabulary, recombination of structural items, testing of the specific structures drilled).**

IX. USE OF ELECTRONIC EQUIPMENT (LANGUAGE LABORATORY)

Before discussing the behavior of the teacher in connection with language laboratory activities, a few points concerning laboratories and their use must be elucidated. Laboratory work will, of course, vary according to the type of installation that is used, the type of scheduling and the general framework within which the laboratory is utilized. Regarding types of installation we must distinguish:

(1) the laboratory which is a mere listening facility. (Level One)

(2) the laboratory which allows for listening to recorded material and also to his own voice through activated earphones. (Level Two)

(3) the laboratory which allows not only for listening but also for recording of responses and which makes it possible (because of a tape deck at each student position) to play back the student's recorded response. (Level Three)

In the use of the laboratory, the following situations must be clearly distinguished:

(1) The laboratory is used to allow maximum flexibility in instruction in the sense that each pupil (or at least groups of pupils) can progress at his own optimal speed of learning. In this type of utilization, the laboratory is the place where the core of the learning experience takes place. Utilization of the laboratory for this type of learning requires the use of self-instructional (programmed) or at least partly self-instructional materials.

(2) The laboratory facilities are available to the student according to his needs or interest. (The "library type utilization") In this type of utilization, the language course itself progresses at the same speed for all students, but the supplementary practice afforded by the laboratory can vary from student to student.

(3) The laboratory is a fixed part of regularly scheduled instruction (nonflexible use). During certain parts of the class hour or during other regularly scheduled periods, all students are exposed to identical time blocks of exposure to laboratory materials.

While the flexible use of the laboratory (Situation 1 and 2 above) are probably the most interesting and promising, the nonflexible use (Situation 3) is, at present, the most typical, at least on the high school level. In this nonflexible use the laboratory is not (as is the case in Situation 1 above) the place where initial learning of materials takes place. It is rather the place for practice and "overlearning" of material with which the student already has some familiarity. The main advantages of the use of the language laboratory in the nonflexible situation consist in the possibility of providing a variety of correct models, of giving the student the opportunity to make a much larger number of individual responses than he could make during a comparable classroom period and, last but not least, of giving the teacher some relief from continuous and strenuous audio-lingual drill activities. Our discussion of teaching activities in connection with the laboratory will, then, be primarily concerned with Situation number 3, the relatively nonflexible utilization.

Perhaps the most important overall consideration in the use of the laboratory is that the laboratory work must be an integral part of the total instruction, not a separate entity, and that therefore, the transition from classroom activities to laboratory activities (and back to classroom activities) must be natural, smooth and quick. If the laboratory work becomes, in fact, an interruption of the normal flow of instruction rather than a helpful continuation, it becomes uneconomical and self-defeating.

1. The laboratory, usually by the very nature of its physical layout, is not the ideal place in which to explain or to introduce new material. Especially in the initial stages of instruction, it is necessary that the teacher watch each individual student's intonation and pronunciation as new material is introduced. In the laboratory, this task of keeping track of the entire group is extremely difficult. Even the most accurate "hi-fi" equipment (and most laboratories will not qualify for that description) will allow some distortion in the pronunciation which may be imitated by the student. Presentation of basic material in class rather than in the laboratory not only gives the teacher the opportunity to observe and correct immediately, it also gives the student the help which comes from watching the facial expressions (lip movements, etc.) which accompany pronunciation. The laboratory work should thus, normally at

least, not represent the student's first exposure to basic materials. This does not, of course, exclude the possibility that drills, exercises which represent variations of basic materials, or "overlearning" of basic materials be made part of the laboratory sessions.

2. If the laboratory work consists of exercises of the structure drill type, then it is essential that the students know what the exact nature of the drill is, either by means of brief instructions before the beginning of the lab session or via instruction on the tape or both. Instructions for laboratory work need to be even more concise and unambiguous than instructions for classroom activity. In classroom activities, a puzzled look on the faces of some students, a raised hand, a faltering response will provide immediate feedback as to the lack of clarity of the instructions and the teacher can quickly retrace his steps and restate the explanations. In laboratory activities, the lack of unambiguous clear description can usually not be remedied very easily. It often takes longer to find out that instructions have not been understood and so the teacher may find it more difficult to retrace his steps in order to clarify the explanation. Then, too, the teacher may not even be on hand when the "breakdown in communication" takes its effect, in which case, of course, the student may go through the whole session without knowing what he is doing.

3. We have stated before that the main advantage (at least of the nonflexible laboratory) consists in maximizing the number of responses made by the individual student. In connection with this statement, a few simple facts must be kept in mind. During the lab period the teacher must make sure that:

   (a) student responses do in fact occur

   (b) responses are made attentively

   (c) the essential practice of rewarding correct responses and correcting wrong ones is maintained at all times.

   Of course, tying in the language laboratory work very closely with classroom instruction will go far toward accomplishing at least some of the above-mentioned goals. However, monitoring in the lab is usually a necessity. The teacher can monitor the work by listening from a central listening console or (at times even more effectively) by simply walking up and down and observing the performance of the students. Those who are responding attentively and correctly can be rewarded (by an encouraging smile or by a quick verbal reward via the console) and students who are not responding or who are responding incorrectly can be singled out for individual encouragement and/or correction. Much of the laboratory work included in current textbooks is based on the assumptions that the student can indeed judge accurately whether or not he has made a correct response, that he can make this judgment on the basis of comparing his response with the one provided on the tape and that hearing the correct response (which agrees with his own) will constitute an adequate reinforcement or reward of his effort. All of these assumptions are at best only partially true and the teacher must keep in mind that the laboratory (at least as constructed and used at present) does not allow the teacher to relinquish his role as the person who is rewarding appropriate responses and correcting inappropriate ones.

In general, it must also be emphasized that the laboratory is a tool of instruction and that the tool should not be allowed to dominate and shape the instructional process as such. Thus, if it becomes very clear that a particular drill or activity is not benefiting the class (e.g., directions have been misunderstood, class is not sufficiently prepared for the drill) it is better to interrupt the activity than to let the laboratory session degenerate into a chaotic performance simply because a fixed amount of time had been mistakenly assigned to a specific laboratory activity.

4. The above-mentioned role of the laboratory as a tool must also determine its overall utilization. In general, the laboratory should be used only when its utilization is required by the progress of the course. Such use necessitates either extremely careful planning in the organization of the course or a amount of flexibility as to when and how long the laboratory should be used. There is little doubt that the latter is preferable since even with the most careful planning it is difficult to arrange classroom instruction in such a way that the availability of the laboratory will coincide with its most effective use. (It is for this reason, no doubt, that many schools are installing "Classroom laboratories" in which the teacher can switch at will from the classroom to the laboratory type of instruction.) At any rate, a topic that must be abandoned, an explanation which cannot be given, a drill which must be interrupted because it is time to go to the language laboratory -- all of these not only result in a waste of time but also emphasize the lack of continuity between classroom and lab instruction.

What is true about the transition from classroom to laboratory instruction applies, of course, as well to the transition from lab to classroom and to the time devoted to laboratory instruction. There seems to be general agreement that the time that can be profitably spent on overlearning and reviewing material in the laboratory is fairly limited (perhaps an optimum of about twenty minutes). At this point we should emphasize again that this limited optimum duration applies only to the laboratory activities envisaged in this particular context and discussion and not necessarily to the flexible types of utilization described earlier (e.g., use of the laboratory as a center for programmed self-instruction.). At any rate, the teacher should be in a position to interrupt laboratory activities if they no longer seem profitable (that is, when there are signs of student fatigue, boredom, confusion, etc.) and should not prolong drill activities simply because they were provided for in a predetermined schedule. Nor should the exigencies of a predetermined schedule force the teacher to take up in the laboratory certain types of activities (e.g., explanations, presentation of basic materials) which can be more profitably pursued in the classroom situation.

5. If, however, a superimposed rigidity in scheduling forces the teacher to spend more time in the laboratory than would be spent for the purpose of practice or overlearning, he must see to it that this time is spent as profitably as possible and not in repetitive types of exercises in which boredom and exhaustion lead not only to ever diminishing returns but also to creation of negative attitudes toward the lab experience as such. Activities like listening to short stories (based on familiar materials) followed by comperhension exercises, showing of pictures or films, film-strips, playing of songs, etc. can be used to fill the scheduled laboratory period in a way which is interesting and at the same time reasonably profitable.
6. We have already stressed the point that laboratory activities must be completely integrated with classroom activities which precede and follow the laboratory session. Integration with the classroom activities which follow can be accomplished in various ways. Obviously, the laboratory drill can serve as the preparation for quizzes and tests to be taken during the following classroom session. Classroom activities can begin where the laboratory activity left off (e.g., materials or drills presented in the lab can be presented again and/or

recombined in the classroom; if a short story or dialogue was drilled in the laboratory, the next class session can start with questions or discussions concerning the story or dialogue). In short, everything possible must be done in order to make it clear that the laboratory activity is an integral part of the course and essential to the total learning experience.

X. MAKING HOMEWORK ASSIGNMENTS

The teacher:

1. Chooses assignments designed to reinforce the learning which takes place in class.
   - (a) Refrains from making assignments which force students onto unfamiliar ground.
   - (b) Makes certain that the nature of the assignments necessitates active FL behavior on the part of the students.

2. Evaluates assignments to terms of the results achieved through the assignments rather than via physical evidence of their having been completed.

3. Clearly explains what is to be done and how it is to be done. (Uses class time, when necessary, to illustrate and practice procedures to be employed in accomplishing assignments.)

4. Makes assignments at appropriate time during the lesson. (Allows sufficient but not excessive time to explain expectations.)

5. Provides opportunity to confirm or correct assigned work as soon as possible.
   - (a) Makes homework correction a class activity on most occasions.
   - (b) Uses visual aids to facilitate correction (e.g., overhead projector, colored chalk).
   - (c) Makes sure that each student is motivated to correct his homework carefully and conscientiously.

X. MAKING HOMEWORK ASSIGNMENTS

1. The main purpose of homework (at least at the first levels of instruction) is to reinforce learning which has already taken place in the classroom. Thus homework should, normally at least, represent an extension of classroom activity. In making assignments for homework, the teacher must keep in mind the simple facts that, on the one hand, the homework should represent some language activity on the part of the student while, on the other hand, the student will be working by himself so that errors will go uncorrected -- at least until correction takes place in the classroom. (Immediate correction of homework could be possible only in special cases. For instance, the homework assignment is done in the language laboratory and consists of listening to tapes and records, or the student takes home specially designed "programmed" self-instructional materials.)

The normal homework assignment must, therefore, consist of exercises in which the student is not likely to make an unreasonable number of errors. The student must be on familiar ground, performing learning tasks that are active and useful and at the same time reasonably "safe." Some examples of such activities are:

(a) Writing out a drill that has already been performed orally.

(b) Continuing a drill (in spoken or written forms) that has already been started in class.

(c) Making new sentences on the model of a sample sentence.

(d) Making new sentences out of a sample sentence by replacing words in the sentences with new words either supplied by the teacher or the pupil's own choice.

As the student's ability in the foreign language increases and the amount of "control" in his language activities is generally relaxed, he must also receive more opportunity for freedom and creativity in his homework assignment. But even on those more advanced levels, the teacher must be careful to relax control gradually so that the homework assignment does not become an opportunity for making numerous uncontrollable errors. Exercises in writing "free composition" must be preceded by assignments in guided composition (in which the teacher tells the student just what to write about, what constructions to use, etc.). Homework that forces the student prematurely onto unfamiliar ground not only leads the student into numerous errors but also burdens the teacher with an unmanageable task of correction (and any written homework that goes uncorrected is of limited value, if any).

2. The tendency of many pupils is to think of homework as an end in itself rather than a means to an end. It is a specific task to be "gotten over with" so that other, perhaps more interesting and pleasant, occupations may be undertaken. Corollaries of this attitude are that the homework may not be done at all, that it may be done hastily without real involvement or effort to learn, that it may be copied from a classmate, etc. The teacher must do all in his power to counteract this attitude. He must make it clear that the purpose of homework is learning experience and not the production of some physical realia (e.g., a sheet of paper with ten sentences written on it) to be brought along to the classroom. The best ways to impress this fact on the pupil are (a) not to give homework assignments which are obviously not designed to reinforce a learning experience, (b) to evaluate the homework in terms of the results achieved by it rather than in terms of the physical evidence of its completion. In other words, classroom activities, quizzes, tests, etc. should be structured in such a way that the homework presents a direct and meaningful preparation for the students. Only in the most advanced stages of instruction should homework as such be graded A, B, C, D, etc. (e.g., free composition, report on a book read outside of class, etc.).

This does not mean that the fact that homework is not done should go unnoticed, even on lower levels of instruction. It should be made clear to the student that the real "punishment" for not doing the homework is lower achievement than he would otherwise attain. Occasionally, as a result of the lack of grouping, there may indeed be the case of the rare student who can get all "A"s without doing any homework. Depending on other factors involved (general attitude of the student, his performance in other class activities) the teacher may let him "get away" without doing his homework or, better yet, provide some sort of special assignment.

3. Since the student doing his homework is on his own, the "what" and especially the "how" of the assignment must be very clearly explained. Again, laboratory homework and programmed, self-instructional materials are, of course, very specifically designed to control the way in which the student works when he is alone. In the normal homework situation, however, the teacher must provide very specific instructions in the classroom and, if necessary, model the procedure. To say: "Memorize the first four lines of a dialogue" may seem a very specific assignment, but it can be made more specific by saying: "Memorize the lines in the following way: Read the first line out loud several times, then cover it; see whether you remember it; if you don't, say it a few more times out loud while reading; do not proceed to the second line until you know the first one........" etc. An assignment like: "Make sentences of your own on the model of the following sentence" may have to be illustrated very carefully by taking class time to construct some sample sentences in the same way. One means of settling the "how" and "what" questions of homework assignment is to assign as homework the completion of an exercise started in the class (the written form of an exercise done audio-lingually, etc.).
4. Since the "how" and the "what" of the homework must be clearly explained, it is obvious that the homework assignment itself must be made at a time when these explanations are logically required by the progress of the lesson, and when there is sufficient time to give explanations and, if necessary, answer questions concerning the homework. Probably the most inappropriate time for making the assignment is the moment immediately before the end of the period, or the very end of the period itself. The last minutes of class can, perhaps, be used to remind the students of the assignment. The assignment itself should be made at the most appropriate time during the class period.
5. All written homework should be corrected. In conjunction with homework correction, we should remember that these simple principles of learning are applicable:
    (a) The correction should come as soon as possible.

    (b) Pupils' correct answers should be rewarded.

    (c) The incorrect items must be pointed out and the student must have the opportunity to formulate correct answers.

From these principles, it follows that homework should preferably be corrected the day after the assignment was made and that each student should correct his own work in such a way as to enable him to see which answers are correct and to rewrite correctly those which are incorrect.

In no case should homework be exchanged so that students correct each other's assignments. Nor should class time be wasted by individual pupils putting sections of the homework on the board at the beginning of the class session. (This procedure leaves those who are not at the board either with nothing to do or with a different, distracting activity.) One effective way of correcting homework is for the teacher to put the required answers (section by section, sentence by sentence) on the board. Visual aids (colored chalk, underlining, etc.) can be used to draw the attention of the class to the critical points. Especially effective for the purpose óf providing the correct model for the assignment is the overhead projector, since the answers can be written out by the teacher before the class and no class time at all is wasted in producing the corrections.

On the more advanced level of instruction this type of homework correction will, in many cases, be impossible. Free composition assignments must obviously be corrected individually by the teacher. (In the case of more controlled, "guided" composition, it is still possible to provide, as a result of classroom activity, one correct model which is used as a basis for audio-lingual activities such as questions and answers, discussion, etc.). Individual compositions which have been corrected should be rewritten by the pupil and the teacher should check (or at least spot-check) the corrected work.

Whether correction of homework by the student is an activity undertaken at home (e.g., on the advanced level: rewriting of a free composition which has been corrected by the teacher) or an activity undertaken in class, the student must be motivated to correct his homework carefully and conscientiously. The student-corrected homework should be periodcially checked by the teacher. This means that each student should be required to keep a special notebook or folder for his corrected homework. Such a folder or notebook can serve two useful purposes. It can be useful for review purposes, since the corrected homework will be a very graphic reminder of the correct answers, especially in those areas in which the student is most likely to make mistakes. Secondly, it can accord to homework (and homework correction) the status which it deserves as a useful learning experience.

XI. TESTING

The teacher:

1. **Gives frequent short quizzes.**
2. **Uses a variety of techniques to test the various skills.**
3. **Tests only after the class has been thoroughly prepared.**
4. **Makes sure the students understand the test items and procedures.**
   - **(a) Gives clear and complete instructions for taking the test.**
   - **(b) Monitors the test to provide additonal clarification.**
5. **Provides feedback as soon as possible.**
6. **Uses information derived from item analysis and review of the test as a basis for making necessary changes in teaching and/or testing procedures.**
7. **Uses clearly defined criteria known to and understood by the class as the basis for grading tests.**

XI. TESTING

Testing serves several purposes: it is necessary in order to establish the grades of the pupils; it may be necessary to provide motivation for learning; it is, most of all, useful as a diagnostic instrument. Testing tells the pupil which items have been learned and which ones need further review; it tells the teacher what the achievement of the class is, what parts of the material have been learned and taught well, what parts may have to be taught again or perhaps be taught differently.

1. No matter what particular purpose of testing one wishes to emphasize, the periodic, frequent, short quiz instead of (or at least in addition to) the large exam at the end of a longer time period is an essential part of the language course. When used for establishing the grade of the pupil, short quizzes remove the danger of attaching undue importance to a single performance influenced, perhaps, by unusual circumstances, and they will tend to reduce the amount of anxiety associated with the process of being examined. For the purpose of motivating the student to learn regularly and steadily, the long, comprehensive final examination is useless. It is even more useless for the purpose of providing feedback to either the pupil or the teacher. It establishes the outcome of a procedure which (at least within the same course) is no longer reversible. The final exam is not the time to find out that either the learning or the teaching process has gone astray.
2. It is not our intention to discuss in detail all the possible techniques of foreign language testing. Various books, manuals, etc. may be consulted for specific types of test items. However, some general principles will be emphasized:

   (a) If we attach importance to all language skills (speaking, listening, reading, writing), then all skills must be tested.

   (b) It is better to test any skill directly than indirectly (that is, by its correlation with another skill). The validity of any test diminishes as we rely on testing as a correlation with the skill tested rather than on testing the skill itself. Excessive reliance on a correlation may in fact upset the correlation itself.

   (c) There may at times be a conflict between validity of a test and the requirement of ease of scoring.

In general, the foreign language teacher should keep in mind that certain types of tests employed in widely used, nationally normed examinations are often influenced by the requirement of easy objective scoring, but are not necessarily the best models to be followed in preparing short classroom quizzes or tests.

(d) It is better to use a variety of techniques to test a skill than to rely constantly on just one technique. Reliance on just one technique may be unfair to the pupil who may have difficulty with that particular technique and may also ultimately influence the pupil to learn the material in just the way in which it is needed to do well in a specific type of response.

In demonstration of the above points:

(a) It is generally easier to test the passive skills than the active ones. "True-false" or "Multiple choice" techniques lend themselves very easily to testing of either auditory or reading comprehension. As a result, the teacher may be tempted to test the passive skills and neglect the others, especially the speaking skills. However, the neglect of testing the speaking skill will inevitably de-emphasize its importance in the eyes of the student. Thus, short tests of individual pronunciation and ability to speak (answer questions, react to pictures, etc.) must be included in the testing procedure if speaking the language is to be one of the goals of instruction.

(b) It is, of course, true that there is usually a very high correlation between performances in the various skills, but the correlation does not provide motivation to pursue and practice the skill which is not being tested. In addition, the testing of items which correlate with performance rather than testing the performance itself can have adverse results. To give a well-known example: There is (normally, at least) a high correlation between the ability to either speak or read and the knowledge of vocabulary. At the same time, knowledge of vocabulary is not an end in itself. The constant use in the past of vocabulary tests on some well-known standardized examinations resulted in the stress on the learning of vocabulary as such and produced students who knew vocabulary but could neither speak nor read the language.

(c) The use of the correlation between knowledge of vocabulary and reading on nationally used tests is, of course, principally determined by one factor: ease of scoring. In general, the classroom teacher would do well to keep in mind that ease of scoring should not become a factor of overwhelming importance in making up short quizzes -- at least not at the expense of validity, and especially not in the testing of the active skills. The best way of testing speaking is to make the student speak. The best way of testing the student's knowledge of grammatical points in either spoken or written performance is to have the student say or write a sentence containing the particular point of grammar, and not to have him pick out one of four or five possible ways to complete a sentence.

3. The use of the test as a motivating as well as a diagnostic tool makes it mandatory that a quiz or test by given only after all of the material covered by the quiz has been thoroughly and clearly taught. The student should be (or should, at least, have had the opportunity to become) thoroughly familiar with all of the material as well as the testing procedures themselves. This means that the testing procedure as such should be carefully explained, preferably before the quiz or exam is given, and should, whenever possible, be closely related to the teaching procedure (e.g., if the teaching procedure has relied heavily on answers to pictorial cues, on making affirmative sentences negative, on changing tenses of verbs at agreed-upon signals, on replacing nouns with pronouns, etc., then the same procedure should also be used in the construction of test or quiz items). There is no justification for introducing new, unusual procedures or test items which test the student's ability to grasp the testing procedure rather than his knowledge of the language.
4. From what is said above, it follows that the instructions for taking the test and the test items themselves must be perfectly clear. If the teacher feels that it is preferable to use the foreign language in giving his instructions, then he must be especially careful to use only familiar, recurrent types of test items and to explain the test items themselves very carefully, perhaps in class sessions preceding the administration of the quiz or exam. During the test itself, the teacher should also be on hand to provide clarification as to what is required. He can show, at the same time, interest in the performance of each student, reassure the insecure students, perhaps walk up and down and ask individuals whether they clearly understand what they are supposed to do. (This procedure will, of course, also allow the teacher to prevent possible cheating without casting him too obviously in the role of a policeman.)

5. The role of the test as a diagnostic tool requires that it be corrected and returned to the student as soon as possible. If the student is to "learn from the test," then he should receive correction of his wrong responses (and confirmation of the right ones) as quickly as possible. In the case of individual speaking and/or pronunciation tests, correction and confirmation is, of course, immediate. Written quizzes can be discussed and corrected in the class period following the quiz. Some teachers prefer to give the correction immediately after the quiz is taken. This procedure has the advantage of immediate correction and confirmation, but the disadvantage that the student cannot correct his own mistakes, at least not if the quiz is to be used to establish a grade. (The temptation to change the answer is too great to be resisted.) Some teachers follow the practice of having students exchange papers for correction. This procedure neither removes the temptation to make changes (this time on the exam paper of a friend) nor does it give the individual the chance to have direct confirmation or correction of his own answers. Thus, for any exam used for purposes of grading, the best procedure is correction of the exam by the teacher, but in such a way that mistakes are noted on the paper but no correct response is provided. Then, during the next session of the class, the correct answers are provided (on the blackboard or overhead projector) and the students write out the correct answers. Just as with corrected homework, corrected quizzes should not be thrown away but be kept in a special notebook or folder by each individual student.
6. Each quiz tests not only the students, but, in a very real sense, the teacher as well. It gives him the opportunity to evaluate himself and his techniques. Thus, a teacher must consider the results of any exam first of all from the point of view of whether the class as a whole has reached satisfactory achievement. Then the specific test items should be examined with some care. If certain test items were missed consistently by the majority of the students, then the specific material tested by those items was perhaps badly or inefficiently taught. If the item is missed by the better students or missed randomly by good and bad students alike, then the test item itself was unreliable and badly constructed. Thus, the test will give the teacher clear indications whether the teaching or the testing procedure or both need modification. A teacher, especially a beginning

teacher, may find it useful to keep a "log" of his quizzes and tests in order to modify his own performance as the result of the feedback received.

7. The purposes of providing feedback and motivation can be interfered with quite seriously if the student perceives the test or the grading system as "unfair" and is allowed to come to the conclusion that the reason for a low grade or wrong response can be found with the teacher rather than with his own performance. The teacher must, therefore, make sure that the students know exactly not only what their mistakes are but also the criteria on which the grades are based. The teacher should communicate very briefly how much each mistake (or type of mistake) counted, how much value was assigned to each part of the examination and within which brackets specific grades were assigned.

PART IV: MICRO-TEACHING LESSONS

As stated in the introduction to this volume, the micro-teaching lesson is the experience in which all the other elements which make up the training of the teacher find their practical application. What goes then into the makeup of the micro-lesson is the teacher's understanding of the linguistic principles involved (Part I), his knowledge of and fluency in the language (Part II), his grasp of essential aspects of methodology (the performance criteria of Part III).

In Part IV of this training syllabus we shall thus describe a few samples of micro-lessons -- or rather the planning which should go into those micro-lessons. For it is essential that micro-teaching lessons be real lessons --and that micro-teaching be considered as real teaching. It is a scaled-down model of reality -- not play-acting. The model lessons described here can be video-taped or simply taught "live" by the supervisor or master-teacher. In the video-taping as well as in the live performance, it may, of course, become necessary to depart from the planning -- from the "script" which is envisaged in the planning of the lessons. Such departures which are forced upon the experienced teacher and which are likely to be within the scope of the performance criteria of Part III should by no means be avoided. They can themselves become unplanned models of specific performance criteria. At any rate, it is by far preferable to have such unpredictable departures from planning in the model lessons than to put on an obviously agreed upon stage performance. Flexibility and the ability to draw upon some of the performance criteria in unpredictable situations are themselves essential skills which are in need of demonstration in a natural setting.

The students chosen for the micro-lessons should preferably be slightly ahead of the level and material itself. Numbers after the number of the lesson (1/2, 1, 1 1/2) refer to recommended levels of their preparation.

Micro-lesson 1. (1/2)

Goal: Pronunciation and discrimination of nasals.

Linguistic Basis: (in Part I): III-8, 9.

Performance Criteria:

Used in planning: (in Part III): IV-4a, b.

To keep in mind: (in Part III): II-1c; I-3a; IV-5; V-2, 3, 4.

Outline of Lesson:

A. Teacher (drilling a dialogue): Jean dit bonjour à un de ses camarades.
Class: Jean dit bonjour à un de ses camarades.
Teacher: (asks for individual repetition by pointing to individual pupils).
Teacher: (asks for repetition of individual words by pointing to individual pupils): Jean,...Jean,...Jean. bonjour,...bonjour,...bonjour. un,...un,...un. etc.
(Teacher rewards correct responses. Does not reward incorrect ones.)
Teacher: (returns to students who may have mispronounced the words:) Jean..., bonjour..., un, etc.

B. Teacher: Jean est bon; Jeanne est bonne.
Teacher: (Repeats above several times). (Asks for choral repetition -- then individual repetition).
Note: Jean/Jeanne; bon/bonne.
(Asks for several choral, then individual repetitions of Jean/Jeanne, bon/bonne.)

C. Teacher: (Writes on board, (1) on, (2) an, (3) un.
(Asks students:) Lequel de ces mots est-ce que je prononce: un, deux ou trois? (or: which of these words am I saying: one, two or three?)
Pronounces, un, an, un, on, an, etc. (then asks class and then individuals to identify whether he is saying, 1, 2, or 3.

Returns to ask individually those students who may have misidentified a word.
Points to board and asks students to read the word to which he is pointing.
Teacher: Répétons encore une fois: Jean est bon; Jeanne est bonne.
Class: Jean est bon; Jeanne est bonne.
Teacher: Jean dit bonjour à un de ses camardes. Répétez.
Class: Jean dit bonjour à un de ses camarades.

Micro-lesson 2. (1/2)

Goal: Avoidance of substitution of English diphthongal vowels.

Linguistic Basis: II-1, 4, 5, 7; III-1, 3, 4, 5, 6.

Performance Criteria:

Used in planning: IV-4a, b.

To keep in mind: I-3, 4; IV-5b.

Outline of lesson:

A. Teacher: (drilling a dialogue) Jean dit bonjour à un de ses camarades.
Class: Jean dit bonjour à un de ses camarades.
Teacher: (asks for four individual repetitions of):
dit,...dit,...dit,...dit. ses,...ses,...ses,...ses.
Teacher: (rewards correct responses with approval. Does not reward incorrect ones.)
Teacher: (returns to students who may have mispronounced models and again has them repeat:) dit,...dit,...ses,... ses,...etc.

B. Teacher: (Writes on board: (1) say (2) ses
(1) Lee (2) lit
(1) may (2) mes
(1) see (2) si.)

Teacher: (asks): Lequel de ces mots est-ce je pronounce: un (qui est anglais) ou deux (qui est francais)? (Or: which of these words am I saying: one [which is English] or two [which is French] ?)
Teacher: pronounces say, mes, Lee, mes, may, etc. (After each word he asks the class--and later individuals -- to identify whether the word is English (1) or French (2). Individual students who mispronounced (see A above) or identified sounds incorrectly get some individual practice.)

C. Teacher models again: Jean dit bonjour à un de ses camarades.
Asks for choral response: Jean dit bonjour à un de ses camarades.
Asks for individual response -- returning to students who mispronounced under A and B above. Indicates approval of pronunciation of the sounds which are now correct. Indicates disapproval or lack of acceptance for any sounds which are not correctly pronounced and repeats the mispronounced word himself to indicate that this particualr part of the student's response should not be taken as a model.

Micro-lesson 3. (1/2)

Goal: Pronunciation of "midvowels" [y], [œ], etc.

Linguistic Basis: II-6; III-2, 3, 14.

Performance Criteria:

Used in planning: IV-1, 2, 3, 4b, 5a, b, c.

To keep in mind: I-4; I-5a, b, c.

Outline of lesson:

A. Teacher (drilling a dialogue): Il a lu très peu de livres.
Class: Il a lu très peu de livres.
Teacher (asking for individual repetitions of sentence above and then asking for class repetition of:) lu,...lu, ...lu,... peu,...peu,...peu,...
Teacher: models and then asks for individual repetitions of lu, lu, lu,...lu,...peu,...peu,...peu,...peu.

B. Teacher explains: In order to say /y/, you must say the sound /i/ and then round your lips without changing the position of your tongue.
Teacher demonstrates: .../i/,,,(rounds his lips moving gradually to).../y/,
Teacher asks individual students (especially those who mispronounced before -- see A above) to imitate: /i/..... /y/.
Teacher demonstrates change from: lit to...lu, brought about by lip-rounding.
Teacher explains that in the pronunciation of lu the lips must be rounded before the l sound is pronounced. He demonstrates and asks individual student repetitions: lu,...lu,...lu,...etc.

C. Teacher explains that in order to say /ø/ as in peu it is best to say /e/ and then round the lips.
Teacher demonstrates: .../e/.../ø/.
Teacher asks the class and then individual students to imitate /e/...+ lip-rounding.../ø/.
Teacher explains that in order to say deux, feu, etc., the lips should be rounded before the word is pronounced.
Demonstrates and asks individual students to repeat: deux, feu, peu, etc.

Teacher is sure to include students who have mispronounced before (A above). Expresses approval of correct pronunciation (especially on the part of the students who mispronounced previously). Withholds approval for incorrect pronunciation.

D. Teacher returns to original model sentence: Il a lu très peu de livres.
Asks for one class and several individual repetitions. Includes students who had difficulty with /y/ and /ø/ sounds. Approves of correct pronunciation. Withholds approval for any part of the sentence which is pronounced incorrectly by repeating himself the mispronounced words, before asking for final choral repetition by the class.

Micro-lesson 4. (1/2)

Goal: Correct pronuncaition of final /j/. Sound-symbol association: "ll" /j/

Linguistic Basis: V-11.

Performance Criteria:

Used in planning: IV-1, 2, 3, 4a, b, c, 5c; V-2, 3, 4.

To keep in mind: I-3, 4, 5; VI-2; VIII-1b.

Outline of lesson:

A. Teacher (drilling a dialogue): Le soleil brille: quelle belle journée!
Class (repeats): La soleil brille; quelle belle journée!
Teacher asks individual repetitions of: soleil,...soleil, ...soleil,...brille,...brille,...brille.

B. Teacher: explains that final /j/ in French is pronounced clearly and distinctly.
Writes on the board:

(1) fee	(2) fille
(1) pie	(2) paille
(1) tie	(2) taille

Asks the class to indicate whether he is saying (1) an English word or (2) a French word.
Says: fee, fille, paille, say, seille, pie, etc. and gets class and individual responses whether the word is (1) English or (2) French.
Then he models fille, paille, soleil, travail, and asks for individual repetitions.

C. Teacher puts on the board the words: soleil, travail, pareil, vieil homme, and underlines the spelling "il".
He then asks individual students to read the word to which he is pointing.
Next he puts on the board the words fille, brille, underlines "ll". He then asks individual students to read the words.
Then he puts on the board la ville est tranquille. He reads the sentence himself, and asks students to repeat.
Explains that in the words ville, tranquille, the "ll" is pronounced like /ill/ while otherwise it is pronounced like /j/.

Teacher now points to words on the board and asks individual students to read the words to which he is pointing: ville, soleil, pareil, tranquille, ville, brille, etc.
Teacher indicates approval of correct pronunciation -- models again in case pronunciation is incorrect and asks for repetition by the class, then by another individual.

D. Teacher returns to initial sentence: Le soleil brille; quelle belle journée! Asks one more choral repetition. Then individual repetitions by those members of the class who mispronounced in A, B, or C above.

Micro-lesson 5. (1/2 to 1)

Goal: Teaching partitive article vs. definite article for generalization.

Linguistic Basis: VII-8, 12, 13.

Performance Criteria:

Used in planning: II-1, 2, 3, 4; III-1, 2, 3, 6; VIII-1d.

To keep in mind: I; III-4, 5, 7, 8; VIII-4.

Outline of lesson:

A. Teacher (possibly referring to a scene in a picture or in a drawing made by himself on the board):
Voici Charles. Qu'est-ce qu'il fait? Il mange des pommes de terre. Pourquoi mange-t-il des pommes de terres? Il aime les pommes de terre.
Voici Robert. Qu'est-ce qu'il fait? Il boit de la bière. Pourquoi boit-il de la bière? Il aime la bière.
Voici Jeanne. Qu'est-ce qu'elle fait? Elle mange du caviar. Pourquoi mange-t-elle du caviar? Elle aime le caviar. Robert mange-t-il du caviar? Pourquoi ne mange-t-il pas de caviar? N'aime-t-il pas le caviar? Mais si, il aime le caviar. Mais il ne mange pas de caviar parce que le caviar est trop cher. Charles mange-t-il du caviar? Non, il ne mange pas de caviar. Pourquoi ne mange-t-il pas de caviar? Est-ce qu'il n'aime pas le caviar? Mais si, il aime le caviar, mais il ne mange pas de caviar parce que le caviar est trop cher.

B. After presenting section A above several times in a monologue fashion the teacher repeats the material and asks the class to repeat each of the sentences after him. After having presented the material he asks questions about it:

Question:	Answer:
Que fait Charles?	Il mange des pommes de terre.
Pourquoi mange-t-il des pommes de terre?	Il aime les pommes de terre.
Que fait Robert?	Il boit de la bière.
Pourquoi boit-il de la bière?	Il aime la bière.

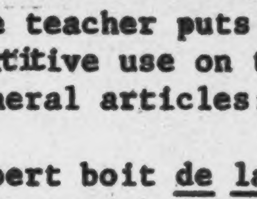
Que fait Jeanne?	Elle mange du caviar.
Pourquoi mange-t-elle du caviar?	Elle aime le caviar.
Robert mange-t-il du caviar?	Non, il ne mange pas de caviar.
Est-ce qu'il n'aime pas le caviar?	Il ne mange pas de caviar parce qu'il est trop cher.
Charles mange-t-il du caviar?	Non.
Est-ce qu'il n'aime pas le caviar?	Il ne mange pas de caviar parce qu'il est trop cher.

The teacher tries to elicit the above answers in group and then in individual responses. If necessary the teacher models the answers and asks for group then individual repetition.

C. The teacher puts the sentences contrasting general and partitive use on the board, underlining the partitive and general articles:

Robert boit de la bière.	Il aime la bière.
Robert ne boit pas de bière.	Il n'aime pas la bière.
Jeanne mange du caviar.	Elle aime le caviar.
	Le caviar est cher.
Robert ne mange pas de caviar.	Est-ce qu'il n'aime pas le caviar?
	Si, il aime le caviar mais le caviar est trop cher.

The teacher now explains the partitive vs. the general usage: Note that (as we learned already) the partitive is expressed by de + article (e.g., de la, du, des, de l') or just by de after the negative. However, if we generalize about anything, we use the definite article. In order to explain the concept of partitive vs. general, the teacher draws two figures on the board:



le caviar: Explains this represents all the caviar in the world. If we say I like caviar (=j'aime le caviar) or caviar is expensive (=le caviar est cher) we talk about all the caviar in the world.

D

du caviar: This represents just a little part of the above. Obviously if we say Charles is eating caviar (=Charles mange du caviar) we are only talking about a very small part of the total; we use the partitive.

D. Teacher (arranging for a chain drill): One student asks: Mangez-vous du pain? The student to whom the teacher points answers by saying either: Oui, je mange du pain, parce que j'aime le pain, or: Non, je ne mange pas de pain, parce que je n'aime pas le pain and then formulates another question about another food or drink, e.g., Buvez-vous du café? The teacher points to another student who in turn answers: Oui, je bois du café parce que j'aime le café, or: Non, je ne bois pas de café parce que je n'aime pas le café.
The teacher keeps the chain going by modelling and asking for repetition if necessary, and again if necessary -- by supplying names of foods or drinks.

Micro-lesson 6. (1)

Goal: Teaching of the forms of irregular adjectives (beau, vieux, etc.)

Linguistic Basis: VIII-5e, g.

Performance Criteria:

Used in planning: III-1, 2, 3, 4, 5, 6; VIII-1d, 2.

To keep in mind: I; II-7, 8; V-3.

Outline of lesson:

A. The teacher uses a series of pictures or draws a picture on the board: a man, a woman, a child, a tree, a book.
The teacher then explains:
Voici un livre. Ce livre est-il vieux? Oui, c'est un vieux livre.
Voici un livre. Ce livre est-il bon? Oui, c'est un bon livre.
Voici une femme. Cette femme est-elle belle? Oui, c'est une belle femme. Cette femme est-elle vieille? Oui, c'est une vieille femme. Cette femme est-elle jeune? Oui, c'est une jeune femme.
The teacher repeats the above statements. After this, he elicits choral and individual repetitions. Then he continues:
Voici un enfant. Cet enfant est-il bon? Oui, c'est un bon enfant.
The teacher asks for several repetitions. Asks class to notice the contrast in pronunciation between bon and bon enfant.
Cet homme est-il vieux? Oui, c'est un vieil homme.
The teacher asks for several repetitions. Asks the class to notice the contrast vieux and vieil homme.
Voici un enfant. L'enfant est'il beau? Oui, c'est un bel enfant.
The teacher asks for several repetitions. Points to contrast beau...bel enfant.
Voici un arbre. Cet arbre est-il beau? Oui, c'est un bel arbre. Cet arbre est-il vieux? Oui, c'est un vieil arbre.
The teacher asks for several repetitions. Asks the class to explain why we use beau in the sentence cet arbre est

beau but bel in c'est un bel arbre.

B. The teacher gives the class about one minute (no more!) to arrive at the explanation; then he explains and summarizes. He puts the following on the board:

Le livre est bon.	C'est un bon livre.
La femme est bonne.	C'est une bonne femme.
L'enfant est bon.	C'est un bon enfant.
Le livre est petit.	C'est un petit livre.
La femme est petite.	C'est une petite femme.
L'enfant est petit.	C'est un petit enfant.

Teacher: Note the masculine adjectives if they stand before a noun beginning with a vowel are in fact always pronounced like the feminine adjectives. This happens on account of the fact that the written consonant of the adjective is pronounced before a following vowel. There are some adjectives with special forms of the masculine which are used only before nouns beginning with a vowel. But note how these special forms of the masculine really sound like the feminine. The teacher puts the following on the board. He reads the sentences and asks for repetition by the class:

Cette femme est belle.	C'est une belle femme.
Cet homme est beau.	C'est un bel homme.
Cette femme est vieille.	C'est une vieille femme.
Cet homme est vieux.	C'est un vieil homme.
Cette idée est nouvelle.	C'est une nouvelle idée.
Cet employé est nouveau.	C'est un nouvel employé.

Then the teacher asks; Are these special masculine forms really so difficult to learn? We have already found that they sound like the feminine. How are they spelled? Right -- they are spelled like the feminine but you drop the "le."

C. The teacher now asks a question and models the answer:
Cet homme est-il vieux? Oui, c'est un vieil homme.
He explains that he will now expect answers according to this model:

Cet enfant est-il bon?	Oui, c'est un bon enfant.
Cet enfant est-il beau?	Oui, c'est un bel enfant.
Cet enfant est-il petit?	Oui, c'est un petit enfant.
Cette femme est-elle belle?	Oui, c'est une belle femme.
Ce livre est-il vieux?	Oui, c'est un vieux livre.
Cet homme est-il vieux.	Oui, c'est un vieil homme. etc.

The teacher continues the patterns alternating class and individual responses. Returns to individuals who may have missed a correct response.

D. The teacher points to one of the drawings used in Section A above (e.g., the book). He asks a student to ask a question on the pattern of: Ce livre est-il vieux? The student may use any adjective he likes. The student may then ask: Ce livre est-il petit? The teacher points to another one of the drawings (e.g., the child) and tells the student to ask a question about it. The student may ask: L'enfant est-il petit? The teacher then chooses another student to answer and to formulate the next question, etc.

Micro-lesson 7. (1)

Goal: Teaching the use of qui vs. quoi as interrogatives after prepositions.

Linguistic Basis: IX-2d.

Performance criteria:

Used in planning: II-2; III-1, 6.

To keep in mind: I; VIII-1d.

Outline of lesson:

A. Teacher (to a student): Avez-vous préparé votre devoir? Où est votre devoir? Avez-vous oublié votre devoir? (Turning to the class: A qui est-ce que je parle? (Supplying the answer): Je parle à Charles Smith, n'est-ce pas? Mais, de quoi est-ce que je parle? (Supplying the answer): Je parle de son devoir, n'est-ce pas? (Turning to another student): Vous aimez le cours de francais? C'est un cours intéressant. (Turning to the class): Et de quoi est-ce que je parle? (Supplying the answer): Je parle de notre cours de francais, n'est-ce pas?

B. Teacher (asking the class): How do we ask for a person if the noun is preceded by a preposition like de, à, pour, etc? We use qui -- but what do we use if we are asking for a thing or an object? Right, we use quoi. Teacher puts the following on the board:
Charles pense à son ami.
A qui Charles pense-t-il?
Charles pense à son devoir.
A quoi Charles pense-t-il?
Now I shall give you a series of sentences and you will ask a question for the last word in the sentence. O.K.?
Le professeur parle de notre cours. De quoi le professeur parle-t-il?
Le professeur parle de notre directeur. De qui le professeur parle-t-il?
Le professeur obéit à sa femme. A qui le professeur obéit-il?
Le professeur obéit au directeur. A qui le professeur obéit-il?

Le professeur pense au directeur. A qui le professeur pense-t-il?
Le professeur pense à nos devoirs. A quoi le professeur pense-t-il?
The teacher elicits group and/or individual responses (the responses being the questions asking for the prepositional object.) If necessary the teacher himself models the responses initially. Individual failure to respond or incorrect responses are followed by correct answers elicited from the group. The teacher returns to individuals who have failed to respond or who have responded incorrectly to give them another chance.

Micro-lesson 8. (1 to 1 1/2)

Goal: Teaching of the simple negative pattern.

Linguistic Basis: X-1.

Performance Criteria:

Used in planning: II-1, 2; III-1, 6; VIII-1d.

To keep in mind: I.

Outline of lesson:

A. The teacher presents (reviews) a simple story:
Charles est étudiant. Il se lève à sept heures. Il se brosse les dents. Il se lave la figure. A sept heures et demie il descend à la salle à manger. A huit heures moins le quart il prend le petit déjeuner. Il quitte la maison à huit heures. Il court pour ne pas manquer l'autobus. L'autobus arrive à huit heures et quart. Charles monte dans l'autobus. Il dit bonjour au conducteur et à ses camarades. Il parle à ses camarades. L'autobus arrive à l'école à huit heures et demie. (etc.)
The teacher presents the story again. Asks for choral and/or individual repetitions after each sentence.

B. Teacher introduces the idea that today is not a school day: C'est aujourd'hui samedi.
Charles se lève-t-il à sept heures? Non, il ne se lève pas à sept heures.
(Teacher models the reply. Asks for several choral and individual repetitions -- then continues):
Est-ce qu'il se brosse les dents? Oui, il se brosse les dents.
Est-ce qu'il se lave la figure? Oui, il se lave la figure.
Mais, est-ce qu'il descend à la salle à manger à huit heures? Non il ne descend pas à la salle à manger à huit heures. Il y descend à neuf heures et demie.
The teacher models the above answer several times then asks for general choral and individual responses.
Est-ce qu'il prend le petit déjeuner à huit heures moins le quart? Non, il ne prend pas le petit déjeuner à huit heures moins le quart.
Again the teacher models the answer several times and then asks for repetitions.

Est-ce qu'il quitte la maison à huit heures? Non, il ne quitte pas la maison à huit heures, il reste à la maison. Teacher models the answers, asks for repetitions. The teacher continues to contrast the actions which happen on week days with the absence of these actions on Saturday.

C. The teacher puts the positive and negative sentences on the board.
Charles prend le déjeuner à huit heures.
Charles ne prend pas le déjeuner à huit heures.
Charles se lève à sept heures.
Charles ne se lève pas à sept heures.
The teacher asks: How do we form the negative in French? After about one minute of class discussion, he summarizes: We put ne before the verb, pas after the verb.

D. The teacher explains that he will ask questions which are to be answered in the negative.

Parlez-vous espagnol??	Non, je ne parle pas espagnol.
Etes-vous professeur?	Non, je ne suis pas professeur.
Etudiez-vous d'espagnol?	Non, je n'étudie pas l'espagnol.
Restez-vous à la maison le samedi?	Non, je ne reste pas à la maison le samedi, etc.

The teacher models the answers when necessary. Asks for choral as well as individual responses.

E. The teacher arranges for a chain drill. One student asks a question. The teacher points to another student who answers negatively and in turn asks another question. The teacher provides help and correction when necessary. If there is an incorrect answer, the teacher's correction is repeated by the group and then by the individual who responded incorrectly.

Sample: Student A: Aimez-vous le français?
Student B: Non, je n'aime pas le français. Faites-vous vos...comment dit-on 'homework'?
Teacher: devoir...Faites-vous vos devoirs? (Group and then individual students repeat:) Faites-vous vos devoirs?
Student C: Je ne fais pas mes devoirs...etc.

Micro-lesson 9. (1/2 to 1)

Goal: Teaching basic sentences through use of familiar material.

Linguistic Basis: X-3

Performance Criteria:

Used in planning: II-2, 3, 4.

To keep in mind: I; VIII-2.

Outline of lesson:

A. The teacher models the line of a dialogue: "Oui, mais il n'y a presque plus d'essence," several times and asks for student repetition, first from the entire class and then from smaller groups. Holding up a picture of a gas pump (preferably an advertisement from a French magazine) the teacher indicates: "de l'essence" and then "il y a de l'essence" and calls for repetition. The same process is then carried on for other items, cued by pictures or realia.
Teacher: Qu'est-ce qu'il y a à manger? (Holds up a picture or realia).
Students: Il y a des frites (saucisses, de la glace, du pain, etc.).

B. The teacher now runs through a brief review of the partitive used with negative constructions. He will first model both forms very quickly and call for repetitions:
Teacher: Il y a des frites. Il n'y a pas de frites.
Il y a de la glace. Il n'y a pas de glace.
Il y a de l'essence. Il n'y a pas d'essence.

The teacher now calls for differential responses holding up picture cards or a blank card, depending on the desired response:
Teacher: Y a-t-il des saucisses? Students: Oui, il y a des saucisses.
Teacher: Y a-t-il du pain? Students: Non, il n'y a pas de pain.
Y a-t-il des frites? Oui, il y a des frites.
Y a-t-il des oranges? Oui, il y a des oranges.
Y a-t-il des oranges? Non, il n'y a pas d'oranges.

If need be, the teacher can re-model the negative with a noun beginning with a vowel: 'oranges,' 'argent,' 'eau,' 'amis,' and, of course, 'essence.'

C. The teacher: Ecoutez et regardez bien. (Holds up a cue card.) Il y a de la glace. (Holding up a blank card.) Il n'y a pas de glace. (Holding up cue card again.) Il y a de la glace. (Now turning picture on cue card away from class.) Il n'y a plus de glace. The same thing is done with a few other items until it has been established that the blank card signals 'pas' and the turned-away card signals 'plus.'
Teacher: (Blank card) Y a-t-il du riz?
Student: Non, il n'y a pas de riz.
Teacher: (Cue card) Y a-t-il du riz?
Student: Oui, il y a du riz.
Teacher (Reverses cue card) Et maintenant?
Student: Il n'y a plus de riz.
This can be repeated several times with different items. The teacher then covers up all but a little of the rice (or 'frites' or whatever is convenient) to indicate 'presque' and models: il n'y a presque plus de riz, then calls for repetition. The concept of 'presque' can then be illustrated in other contexts: e.g., time (il est presque deux heures), age (j'ai presque seize ans), etc.

D. It is important at this time that the students use 'plus' and 'presque' in contexts other than the dialogue line. Using the cue cards or realia not used in the foregoing the teacher can ask questions and provide the established signals as cues.

Teacher: Aimez-vous la glace?	Student: Non, je n'aime plus la glace.
Regardez-vous la TV?	Non, je ne regarde plus la TV.
Faites-vous du ski?	Non, je ne fais plus de ski.
Prenez-vous du lait?	Non, je ne prends plus de lait.

Micro-lesson 10. (1/2)

Goal: Use of gestures to cue persons and numbers of verbs.

Linguistic Basis: XI-1.

Performance Criteria:

Used in planning: II-2a, 3a; III-5.

To keep in mind: I-1.

Outline of lesson:

A. The teacher chooses a sentence that requires no change other than subject-verb:
Teacher: J'ai du papier. (He repeats the line and points to himself). Encore. J'ai du papier. Répétez. (The class repeats the line.) Faites comme ça: (Gestures to himself). J'ai du papier. (Points to one of the students). Tu as du papier. Répétez et indiquez votre ami. Tu as du papier. (The teacher makes sure the students gesture to themselves and to their neighbor when they make the proper utterances. They should be encouraged to look at a friend when they say: Tu. This is a good place for the teacher to explain -- briefly -- that the use of gestures will aid greatly in injecting realism into their learning of the language.)

B. The teacher now establishes the gesture pattern for the other persons:
Teacher: (Indicating a picture of one boy): Il a du papier. (Calls for repetition along with gesture). (Picture of a girl): Elle a du papier. (Repetition). (Gesture to himself and class): Nous avons du papier. At this point the teacher will go over the singular forms and the first person plural, using only the gestures and letting the class supply the spoken forms. He will then go on with the rest of the verb forms.

C. At this point, the teacher calls for repetition and gestures very quickly for all persons and numbers, speaking only the pronouns: je...tu...il...elle...nous...vous...ils... elles...The teacher then uses these forms immediately in a sentence:

Teacher: Je cherche un livre. (Repetition)
Nous cherchons un livre. (Repetition)
Vous cherchez un livre.
(And so on, calling for repetition with gestures. The second time through, the teacher gestures without giving oral cues and the class supplies the oral form).

D. The teacher now shows the class how they can work with any verb in the singular by simply hearing one form:

Teacher: Ecoutez.
Je fais du français.
Tu fais du français.
Il fait fu français.
Elle fait du français.

Je cherche un livre.
Tu cherche un livre.
Il cherche un livre.
Elle cherche un livre.

Teacher: Je danse. (Gestures to picture of boy)
Students: Il danse.
Teacher: (Gestures to girl's picture)
Students: Elle danse.
Teacher: (Gesture to cue: Tu.)
Students: Tu danses.
Teacher: Tu chantes. (Repetition followed by gestures by teacher to elicit other persons in singular.)

Micro-lesson 11. (1/2)

Goal: Teaching of direct object pronouns.

Linguistic Basis: XI.

Performance Criteria:

Used in planning: II-3; III-1, 2, 3, 6; VIII-2b, c.

To keep in mind: I.

Outline of lesson:

A. The teacher should be using picture cards and realia. As he models and teaches the line: Alors, je la prends, merci. (A-L M, Unit 3), he cues it with a picture of La glace au chocolat.
Teacher: Ecoutez. Voilà la glace. Je la prends.
Voilà la place. Je la prends.
Voilà le riz. Je le prends.
Voilà le pain. Je le prends.
Voilà le livre. Je le prends.
Voilà les saucisses. Je les prends.
Voila les frites. Je les prends.
Répétez. (The teacher now does the same calling for entire class repetition.)

B. The teacher now involves the students directly into the learning process. He hands a card to the student and says:
Teacher: Voilà la glace. (Cues) Je la prends, merci.
Student: Je la prends, merci.
Teacher: Voilà les frites. (Cues) Je les prends, merci.
Student: Je les prends, merci.
(He goes through this drill quickly until all the objects have been passed out to the students.)
Teacher: Paul, donnez la glace à Marie. (Voilà la glace.)
Paul: (Giving the card to Marie): Voilà la glace.
Marie: Je la prends, merci.
Teacher: Robert, donnez les frites à Jeanne.
Student: Voilà les frites.
Jeanne: Je les prends, merci.

This activity is continued for a short while and the teacher then points out briefly the process involved in the use of the direct object pronoun (if he thinks there is any real need for the explanation).

C. Now that the students have worked with the direct object pronoun with 'prendre', the teacher branches out into other verbs. The first few times he will use picture cards or realia to enforce the cue but he can soon drop this and cue simply with a direct question.
Teacher: Cherchez-vous le livre? (Les livres, la place)
Student: Oui, je le cherche.
Teacher: Regardez-vous le journal? (Les jeune filles)
Student: Oui, je le regarde.
Teacher: Mangez-vous le pain? (Les frites, la glace)
Student: Oui, je le mange.
And so on. The teacher then models the verbs beginning with vowels.

D. Ecoutez et répétez: J'aime la glace. Je l'aime.
J'aime les frites. Je les aime.
J'aime le riz. Je l'aime.
J'aime les jeunes filles. Je les aime.
Teacher: Aimez-vous la glace? (Models) Oui, je l'aime.
Student: Oui, je l'aime.
Teacher: Aimez-vous les garçons? (Models) Oui, je les aime.
Student: Oui, je les aime.
The teacher now models the pronoun with 'avoir,' and calls for class repetition. He then uses this process to collect the cards and realia which the students still have:
Teacher: Marie, avez-vous la glace?
Marie: Oui, je l'ai.
Teacher: Donnez-moi la glace, s'il vous plait. (La voilà).
Marie: La voilà.
Teacher: Je la prends. Merci, Jeanne, avez-vous les frites?
Jeanne: Oui, monsieur, je les ai. (Teacher gestures): Les voilà.
Teacher: Je les prends, merci.
This is continued until the teacher has all the cards.

Micro-lesson 14. (1).

Goal: Pronoun replacement, Use of 'en' vs. 'de' + stressed pronoun.

Linguistic Basis: XII-5c; (XVII-4b).

Performance Criteria:

Used in planning: III-1, 6; (XI-1, 3).

To keep in mind: I.

Outline of lesson:

A. Teacher delivers a short monologue. After each sentence of the monologue he asks for choral and/or individual repetition.

Charles ne veut pas aller à sa classe de français. Savez-vous pourquoi? Il a peur de son examen. Il a aussi peur de son professeur. Les parents de Charles savent-ils pourquoi il ne veut pas aller en classe? Non, ils ne le savent pas. Charles ne parle jamais de sa classe de français. Il ne parle jamais de son professeur. Il dit à ses parents qu'il est malade.

The teacher repeats the monologue once more asking again for repetitions.

B. Then he asks the following questions and gives himself the answer. However, each question and answer is followed by one choral repetition:

Charles a-t-il peur de son examen? Oui, il en a peur.
Charles a-t-il peur de son professuer? Oui, il a peur de lui.
Charles parle-t-il de sa classe de français? Non, il n'en parle jamais.
Charles parle-t-il de son professeur? Non, il ne parle jamais de lui.

Now the teacher puts the sentences contrasting the use of de lui and en on the board:

Charles a-t-il peur de son examen? Oui, il en a peur.
Charles a-t-il peur de son professeur? Oui, il a peur de lui.

After giving the pupils the opportunity to deduce the rule (30 seconds), the teachers states the principle:

de + person, is replaced by stressed pronoun preceded by de
de + thing, is replaced by en.

C. The teacher now asks a set of questions which must be answered by replacing nouns by pronouns. (Students may answer positively or negatively as they wish.)
Avez-vous besoin de votre professeur? Oui, j'ai besoin de lui.
Avez-vous besoin de votre livre de français? Oui, j'en ai besoin.
Avez-vous peur de vos parents? Oui, j'ai peur d'eux.
Avez-vous peur de ce cours? Non, je n'en ai pas peur.
Parlez-vous souvent de vos cours? Oui, j'en parle souvent.
Parlez-vous souvent de vos professeurs? Non, je ne parle pas souvent d'eux.
Teacher takes care to model responses if they are not forthcoming and asks for choral and individual repetitions.

D. As homework assignment the teacher asks the pupil to write five question and answer exchanges involving the replacement of 'de' + noun by a pronoun.

Micro-lesson 13. (1 1/2)

Goal: Formation of passé composé.

Linguistic Basis: XII-1, 2.

Performance Criteria:

Used in planning: II-1, 2; III-1, 3, 4, 6.

To keep in mind: I; VIII-1d.

Outline of lesson:

A. The teacher presents (reviews) a short story (probably previously learned):
Charles est étudiant. D'habitude il se réveille à sept heures. Pendant quelques minutes il reste dans son lit. Il se lève à sept heures et demie. Il va dans la salle de bain. Il se brosse les dents, il se lave la figure. Puis, il rentre dans la chambre. Il s'habille. Il descend à la salle à manger pour prendre son petit déjeuner. Il sort de sa maison à huit heures. Il arrive à l'école à huit heures et demie.
(The teacher asks for choral repetition and one or two individual repetitions of each of the sentences of the monologue).

B. The teacher now explains that he will describe what Charles did yesterday:
D'habitude Charles se réveillé à sept heures. (Repetition)
Hier Charles s'est réveillé à sept heures. (Repetition)
D'habitude Charles resté dans son lit pendant quelques minutes. (Repetition)
Hier Charles est resté dans son lit pendant quelques minutes. (Repetition) etc.
The teacher now continues to present in this fashion the entire story sentence by sentence contrasting the present with the passé composé.

C. The teacher repeats the story. He gives each sentence in the present tense. Then he gives the corresponding past tense with the word hier. He asks for choral then two individual responses. After each individual response he puts the present tense and the corresponding passé composé of the verb of each sentence on the board:

Charles se réveille....	**Charles s'est réveillé....**
Charles reste dans....	**Charles est resté dans....**
Charles se lève à....	**Charles s'est levé à....**
Charles va dans....	**Charles est allé dans....**
Charles se brosse....	**Charles s'est brossé....**

He then asks for the generalization of how the passé composé of the verbs on the board is found. He summarizes briefly that reflexive verbs and certain other verbs like aller, descendre, use the verb être plus the past participle of the verb (formation of the past participle has been taken up previously).

D. The teacher then goes through a pattern drill. He gives sentences in the present tense that the students must turn into the past tense:
Charles sort de la maison...Charles est sorti de la maison.
Charles arrive à l'école...Charles est arrivé à l'école.
Charles reste à la maison...Charles est resté à la maison.
The teachers asks for choral and individual responses.

Micro-lesson 14. (1 1/2)

Goal: Formation and meaning of the imperfect.

Linguistic Basis: XIII-1, 6.

Performance Criteria:

Used in planning: III-1, 2, 6.

To keep in mind: I; III.

Outline of lesson:

The teacher presents the story used in micro-lesson 10 and repeats essentially the performance of micro-lesson 10 but contrasting the present with the imperfect which is cued by 'd'habitude' and the explanation that Charles has now graduated. He is no longer a student....'Mais, quand il était étudiant, il se réveillait d'habitude à sept heures... The teacher then follows this outline:

A. Short review of the story in the present tense. Each sentence is followed by one or two choral or individual responses.

B. The teacher contrasts each sentence in the present with the imperfect. Asks for several repetitions of each sentence in the imperfect.

C. The teacher repeats the story. He gives each sentence in the present tense. Asks the class for a choral response in the imperfect (cued by 'd'habitude'). After each choral response the teacher asks for several individual responses. After the responses he puts the present and imperfect of the verb on the board:

Charles se réveille...	Charles se réveillait...
Charles se lève...	Charles se levait...
Charles reste dans son lit...	Charles restait dans son lit..
Charles va...	Charles allait...

The teacher then states the rule of the formation of the imperfect: Take the first person plural; e.g.,'allons,' drop off the '-ons' and, for the third person singular, add the ending '-ait.'

D. The teacher then models the first person plural present and the third person singular of several verbs. Each modelling is followed by several repetitions (choral and/or individual):

Nous finissons...	Charles finissait...
Nous attendons...	Charles attendait...
Nous allons...	Charles allait...

The teacher points out that the only verb with which the rule stated under C above does not work is 'être':

Nous sommes... BUT Il était...

However, the rule does work for 'avoir':

Nous avons... Charles avait...

E. The teacher gives sentences in the present tense, asks, as a response, for the same sentence in the imperfect preceded by 'd'habitude'. In the first group of sentences the teacher gives the cue sentence in the first person plural present and asks for the response in the third person singular imperfect. In the second group of sentences, the teacher gives the cue in the third person singular present -- and asks for the response in the third person singular imperfect. As the exercise progresses the teacher asks also increasingly for individual responses, rather than group responses: e.g.,

Teacher:	Response:
Nous restons à la maison	D'habitude Charles restait à la maison
Nous allons à l'école	D'habitude, Charles allait...
Nous nous levons...	D'habitude Charles se levait...
Charles se réveille...	D'habitude, Charles se réveillait...
Charles se brosse...	D'habitude, Charles se brossait...

Micro-lesson 15. (1 1/2)

Goal: Indirect question ('ce qui,' 'ce que').

Linguistic Basis: XIV-2, 11.

Performance Criteria:

Used in planning: III-1, 6; VIII-1d.

To keep in mind: I; II.

Outline of lesson:

A. Teacher leads class in quick repetition drill if review of 'Qu'est-ce'...'Qu'est-ce qu'' is needed:
Qu'est-ce qui fait peur aux enfants? (le taureau)
Qu'est-ce qui est petit? (le livre)
Qu'est-ce qui est grand? (l'autobus)
Qu'est-ce qui vous cherchez? (un livre)
Qu'est-ce que vous regardez? (un taureau)
Qu'est-ce que Paul aime? (la voiture)

B. Teacher questions students with cued or free responses from students. This will familiarize the students even more with the structure under review and make the review more interesting.

C. Teacher introduces for the first time the use of 'ce qui,' 'ce que' by asking and answering questions while the class listens and later repeats. The questions should be familiar ones to the students, perhaps from their previously learned dialogues.
Teacher: Qu'est-ce qui est arrivé?
Je ne sais pas ce qui est arrivé.
Qu'est-ce que tu fais après l'école?
Je ne sais pas ce que je fais après l'école, etc.
Teacher: Demandez-moi ce qui est arrivé.
Student: Qu'est-ce qui est arrivé?
Teacher: Demandez a votre ami ce qu'il fait après l'école.
Student: Qu'est-ce que tu fais après l'école?
Teacher Demandez-moi ce qui est grand.
Student: Qu'est-ce qui est grand?

This could go on for a time until the students can hear the relationship of 'ce que' and 'qu'est-ce que.'

D. The teacher can now explain the new structure by putting four sentences on the board and drawing a line in the proper place:

Qu'est|-ce qui est grand?
Je ne sais pas| ce qui est grand.
Qu'est|-ce que Paul regarde?
Je ne sais pas| ce que Paul regard.

E. The teacher can now go back to the question/answer drill with variations. The students can ask questions of each other and answer with "Je ne sais pas ce que..."

Teacher: (can say something in another language or can utter nonsense sounds)
Student 1: Qu'est-ce que le professeur a dit?
Student 2: Je ne sais pas ce que le professeur a dit. (to his neighbor:) Qu'est-ce qu'il a dit?
Student 3: Je ne sais pas ce qu'il a dit, moi non plus.
Teacher: Comment! Vous ne savez pas ce que j'ai dit?

Micro-lesson 16. (1 1/2 to 2)

Goal: Contrary-to-fact 'si'-clauses.

Linguistic Basis: XVI-4, 5.

Performance Criteria:

Used in planning: III-1, 6.

To keep in mind: I; II-1, 4.

Outline of lesson:

A. The teacher tells a brief story of how Charles goes to school every day except Saturday and Sunday. Today is Sunday. He doesn't go to school. But if it were Friday, he would go to school. Each sentence is followed by several class repetitions:
C'est aujourd'hui dimanche. Charles ne va pas à l'école. Mais, si c'était vendredi, il irait à l'école. Charles ne se lève pas de bonne heure. Mais si c'était vendredi, il se lèverait de bonne heure. Charles ne s'habille pas vite. Mais si c'était vendredi il s'habillerait vite. Charles ne sort pas de la maison. Mais si c'était vendredi il sortirait de la maison. Charles ne travaille pas. Mais si c'était vendredi, il travaillerait. Charles va à l'église. Mais si c'était vendredi, il n'irait pas à l'église.

B. The teacher puts the following sentences on the board:
Si c'était vendredi, Charles se lèverait de bonne heure.
Si c'était vendredi, Charles n'irait pas à l'église.
He then points out that the third person conditional is formed on the same stem as the future. Only the ending is 'ait' instead of 'a!'
He quickly asks the class to respond with several conditional forms as he suggests the corresponding future:

Teacher:	Le professeur sera ici.	Class:	Le professeur serait...
	Le professeur aura raison.		Le professeur aurait...
	Le professeur ira à l'école.		Le professeur irait...
	Le professeur répondra		Le professeur répondrait.

Next the teacher points out the fact that the 'si'-clause of the "contrary-to-fact construction" takes the imperfect, while the main clause uses the conditional. He asks several members of the class to give English examples of the "contrary-to-fact construction" and asks which parts of the English sentence corresponds to the 'si'-clause with the imperfect and which part corresponds to the main clause with the conditional.

C. The teacher explains that the next drill will consist in making 'si'-clause, which are not contrary-to-fact into contrary-to-fact clauses. The change to be made corresponds to switching an English sentence of the type "If Charles has money, he will buy a car." to the type "If Charles had money, he would buy a car." The teacher then models the first few sentences and responses:

Teacher: Si Charles a de l'argent, il achètera une voiture. (Repetition)

Si Charles avait de l'argent, il achèterait une voiture. (Repetition)

Si Charles achète une auto, il aura beaucoup d'amis. (Repetition)

Si Charles achetait une auto, il aurait beaucoup d'amis. (Repetition)

Si Charles a beaucoup d'amis, il sera heureux. (Repetition)

Si Charles avait beaucoup d'amis, il serait heureux. (Repetition)

The teacher asks for several class repetitions of each of the contrary-to-fact 'si'-clauses.

He then cues the contrary-to-fact 'si'-clauses by the established model. He models answers if necessary, asks for choral and individual responses.

Teacher: Si Charles se dépèche, il ne sera pas en retard.
Students: Si Charles se dépéchait, il ne serait pas en retard.
Teacher: Si Charles n'est pas en retard, le professeur sera très content.
Students: Si Charles n'était pas en retard, le professeur serait très content.
Teacher: Si le professeur est content, Charles aura une bonne note.
Students: Si le professeur etait content, Charles aurait une bonne note.
Teacher: Si Charles a une bonne note, sa mère lui achètera un cadeau.
Students: Si Charles avait une bonne note, sa mère lui achèterait un cadeau.

D. The teacher makes up contrary-to-fact 'si'-clauses and invites the class (volunteers and finally individuals to whom he points) to make up result clauses of their own.

Teacher: Si le professeur avait de l'argent (Student: il serait heureux).

Teacher: Si le professeur était heureux, (Student: il nous donnerait de bonnes notes).

Teacher: Si le professeur vous donnait de bonnes notes, (Student: tout le monde serait content).

Micro-lesson 17. (1 1/2 to 2)

Goal: Teaching the contrast 'nouveau'/'neuf.'

Linguistic Basis: XXIV-C 12.

Performance Criteria:

Used in planning: II-2.

To keep in mind: I.

Outline of lesson:

A. The teacher models various sentences which are repeated by the class:
Charles a acheté une nouvelle voiture. Mais ce n'est pas une voiture neuve. C'est un Citroën 60.
Jeanne a acheté une nouvelle robe. Naturellement, c'est une robe neuve. Jeanne n'achèterait jamais une robe usée.
Charles et Jean ont un nouvel ami. Leur ami a une voiture tout a fait neuve. C'est un Citroën 66.

B. The teacher asks for a generalization as to what constitutes the differences in meaning between nouveau + noun and noun + neuf. After a short student discussion (one minute) he summarizes that nouveau + noun really means "another" or "different" while noun + neuf means "brand new." The teacher emphasizes that neuf is always used after the noun. He asks the class to repeat several times:
La nouvelle voiture de Charles n'est pas une voiture neuve.

C. The teacher asks for the quick translation of just "new" + noun in the following sentences (class and/or individual responses):
My mother bought a new dress.
My brother has a new friend.
Charles bought a second-hand car, he can't afford a new car.
This is your new teacher?
We never buy new textbooks, they are too expensive.
Let's try a new method.
New cars shouldn't go very fast.

Micro-lesson 18. (1).

Goal: Stressed personal pronouns after prepositions.

Linguistic Basis: XVII-3.

Performance Criteria:

Used in planning: II-2; III-2, 6; VIII-1, 2.

To keep in mind: I; II-1.

Outline of lesson:

A. The teacher picks up an object (e.g., notebook) of a pupil: asks pointing at himself:
Est-ce que ce cahier est à moi? Non, ce cahier n'est pas à moi.
Est-ce que ce cahier est à Charles. Oui, il est à lui.
The question and answer is repeated with several objects. Each question and answer followed by choral repetition.
Est-ce que ce crayon est à moi? Non, ce crayon n'est pas à moi.
Ce crayon est-il à Charles? Oui, ce crayon est à lui.
Ce livre est-il à moi? Non, ce livre n'est pas à moi.
Ce livres est-il à Charles? Oui, ce livre est à lui.
The teacher then picks up an object of his own, (e.g., a book) and asks a student:
Ce livre est-il à toi? (Prompts the answer:) Non, ce livre n'est pas à moi. Ce livre est à vous.
The teacher repeats the same procedure with various other objects. e.g.:
Cette cravate est-elle à toi? Non, cette cravate n'est pas à moi, elle est à vous.
Ce mouchoir est-il à toi? Non, ce mouchoir n'est pas à moi, il est à vous.

B. The teacher puts the stressed pronouns on the board and points out that they are used after prepositions:

e.g.,	à moi	à nous
	à toi	à vous
	à lui	à eux
	à elle	à elles

C. The teacher uses various objects to engage in a pattern drill. He picks up a pencil belonging to Albert and asks:
Ce crayon est-il à Albert? He than models the answer
Oui, il est à lui. He asks for choral repetition.
After the pattern drill is set, he points out objects belonging to himself and/or various members of the class and cues with them either negative or positive responses.:
Ce crayon est-il à moi? Non, il n'est pas a vous. Il est à Jean.
Ce livre est-il à Jean? Oui, il est a lui.
Ce mouchoir est-il à Marie? Oui, il est à elle.
Ces crayons sont-ils a Jean et Marie? Oui, il sont à eux.
If a student hesitates or misses the pronoun to be used in the answer the teacher points to the correct pronoun or the chart that is still on the board. Asks for choral response and individual repetition.

D. The teacher organizes a chain drill: One student picks up an object belonging to himself or to his neighbor and asks: Ce livre est-il à moi? (or ce livre est-il à Jean?). The teacher points to another student who gives the appropriate answer. (e.g., Oui, ce livre est à vous. Or, Ce livre est à lui...) and who then in turn picks up an object and asks the question Ce(tte).... est-il (elle) à moi (Jean)? etc.

Micro-lesson 19. (1).

Goal: Use of demonstrative ('celui,' 'celle') before 'de'.

Linguistic Basis: XVIII-4.

Performance Criteria:

Used in planning: II-2; II-11; III-1, 6; VII.

To keep in mind: I; II-1.

Outline of lesson:

A. The teacher picks up a student's notebook and asks:
Est-ce que c'est le cahier du professeur? Answer:
Non, ce n'est pas le cahier du professeur. (Choral repetition.) C'est celui du Charles. (Choral repetition.)
Est-ce que c'est le crayon du professeur? Non, ce n'est pas le crayon du professeur. (Choral repetition.)
C'est celui de Jean.
Est-ce que c'est la cravate du professeur? Non, ce n'est pas la cravate du professeur. (Repetition) C'est celle de Charles.
Est-ce que ce sont les pantalons du professeur?
Non, ce sont ceux de Charles.
Est-ce que ce sont les livres du professeur? Non, ce sont ceux de Jean.
Est-ce que c'est la chemise du professeur? Non, ce n'est pas la chemise du professeur. C'est celle de Charles.

B. The teacher puts on the board:

Ce n'est pas le crayon du professeur.
   C'est   celui de Charles.
Ce ne sont pas les crayons du professeur.
Ce   sont   ceux   de Charles.
Ce n'est pas la cravate du professeur.
   C'est   celle   de Jean.
Ce ne sont pas les cravates du professeur.
Ce   sont   celles   de Charles.

If English/Franch contrasts are used in the course, he points out that the demonstrative pronoun + 'de' is used corresponding to the English use of "This is not mine, it is Charles's."

C. The teacher then picks up random objects which are on the pupil's desks or points to objects belonging to different pupils but always addresses the question Est-ce que c'est votre... or, Est-ce que ce sont vos... to the neighbor of the pupil whose possessions or part of the body, etc. the question refers to. The pupil who is asked the question is supposed to answer: Non, ce n'est pas (ce ne sont pas) mon (ma, mes)... Ce sont (c'est) ceux, celles (celui, celle) de mon voisin. If necessary, the teacher models the answers and asks for repetition.
Est-ce que c'est votre stylo? Non, ce n'est pas mon stylo, c'est celui de mon voisin (ma voisine).
Est-ce que ce sont vos mains? Non ce ne sont pas mes mains, ce sont celles de mon voisin.
Est-ce que c'est votre robe? Non, ce n'est pas ma robe, c'est celle de ma voisine.

D. The teacher organizes a "chain drill." One pupil points to an object (or part of the body) belonging to a neighbor and asks: Est-ce que c'est mon pupitre? The person to whom the teacher points is supposed to answer: Non, ce n'est pas votre pupitre. C'est celui de votre voisin (voisine). He then points to an object (part of the body, etc.) of one of his neighbors and asks in turn: Est-ce que cest mon (ma)...? The pupil pointed at by the teacher answers in turn, etc. The teacher models answers if necessary, and manages to keep the drill going by suggesting names of various objects.

Micro-lesson 20. (2).

Goal: Formation of the subjunctive. Use after 'vouloir.'

Linguistic Basis: XIX-1, 9.

Performance Criteria:

Used in planning: II-2; III-1, 6; VIII-1d.

To keep in mind: I; II-1.

Outline of lesson:

A. The teacher introduces the following monologue. Each sentence is followed by several class repetitions:
Tous les amis de Charles apprennent le français. Mais, Charles ne veut pas apprendre le français. Pourquoi est-ce qu'il apprend le français? Sa mère veut qu'il l'apprenne.
Tous les amis de Charles partent pour Paris. Mais, Charles ne veut pas partir pour Paris. Pourquoi est-ce qu'il part pour Paris? Sa mère veut qu'il parte pour Paris.
Tous les amis de Charles finissent leurs études sécondaires. Charles ne veut pas finir ses études. Pourquoi finit-il ses études? Sa mère veut qu'il les finisse.

B. The teacher repeats the above monologue asking for choral repetition. After each sentence has been repeated he puts the verbs of the sentences in columns on the board:

	1.	2.	3.	4.
Ils	apprennent	veut apprendre	apprend	il apprenne
ils	partent	veut partir	part	il parte
ils	finissent	veut finir	finit	il finisse

The teacher then reads the verb forms in Column 1 and Column 4. He asks for generalization. The verb forms sound the same. Orthographically Column 1 is derived from Column 4 by dropping the 'nt.' The teacher then explains that the subjunctive form (Column 4) is used after verbs like vouloir which express wish, command, desire. The third person singular of the subjunctive sounds exactly like the third person plural of the indicative (with the 'nt' dropped in orthography). The third person plural of the subjunctive is easy -- it is identical with the indicative.

C. The teacher then explains a pattern drill. The stimulus sentence is Pourquoi Robert apprend-il le français? The response is: Sa mere veut qu'il l'apprenne. The teacher models the first three stimulus and response exchanges himself, asking for choral repetition. After that he asks for choral responses and gradually for individual responses: He keeps on supplying corrections and correct models whenever necessary.
Pourquoi Robert apprend-il le français? Sa mère veut qu'il l'apprenne.
Pourquoi Robert finit-il le devoir? Sa mère veut qu'il le finisse.
Pourquoi Robert vend-il des journaux? Sa mère veut qu'il en vende.
Pourquoi Robert répond-il à la lettre de son oncle? Sa mère veut qu'il y réponde.
Pourquoi Robert choisit-il des cours difficiles? Sa mère veut qu'il les choisisse.
Pourquoi Robert écrit-il ses devoirs? Sa mère veut qu'il les écrive.
Pourquoi Robert lit-il des livres français? Sa mère veut qu'il en lise.
Pourquoi Robert boit-il du lait? Sa mère veut qu'il en boive. etc.
The teacher breaks the monotony of the above drill by interpolation of activities which Robert is likely to want to do:
Pourquoi Robert joue-t-il au football? (Teacher: anticipating the answer) Est-ce que sa mère veut qu'il joue au football? Non, Robert lui-même veut jouer au football.
Pourquoi Robert fume-t-il des cigarettes? etc.

Micro-lesson 21. (2).

Goal: Comparison of adverbs.

Linguistic Basis: XXI-3.

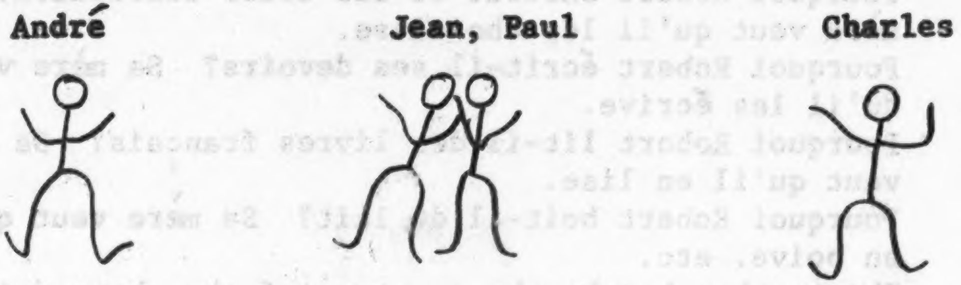
Performance Criteria:

Used in planning: VIII-1, 2; II-1, 6.

To keep in mind: I.

Outline of lesson:

A. The teacher draws 4 stick figures on the board. They represent 4 people running:



He names these figures and writes their names above the head of the stick figure.
Then he delivers the following monologue. Each sentence of the monologue is followed by several choral repetitions.
Voici André, Jean, Paul, et Charles. Ils courent. Ils courent vite, n'est-ce pas? Mais Charles court le plus vite. Charles court plus vite que Jean et Paul. Paul court-il plus vite que Jean? Non, il ne court pas plus vite que Jean. Il court aussi vite que Jean. Jean et Paul courent-ils aussi vite qu'André? Non, il ne courent pas aussi vite qu'André. Ils courent plus vite qu'André. André court aussi vite que Jean? Non, il court moins vite que Jean. André court le moins vite.
The above monologue is then repeated with choral and occasional individual repetitions. The accuracy and quickness of the individual repetition furnishes a clue as to whether an additional repetition is needed.

B. The teacher puts the key sentences on the board:

Ces garcons courent vite
Charles court plus vite que Paul.
Jean court aussi vite que Paul.
André courc moins vite que Paul.
Charles court le plus vite.
André court le moins vite.

C. The teacher now cues comparisons by saying:
Comparez André et Jean; Comparez Charles et Paul; etc.

e.g., Comparez Jean et Paul. Jean court aussi vite que Paul.
Comparez Charles et Paul. Charles court plus vite que Jean.
Comparez Paul et André. Paul court plus vite qu'André.

The teacher models the first responses, then asks choral and individual responses. He then switches to a slightly different technique of asking questions:
Qui court aussi vite que Paul? C'est Jean qui court aussi vite que Paul.
Qui court le plus vite? C'est Charles qui court le plus vite. etc.
As soon as individual responses to the above technique become fairly fluent, the teacher introduces again a different technique.

D. He now points at any one of the figures and explains that the student may give any answer which involves the person pointed to. The teacher models, pointing to Jean:
Jean court aussi vite que Paul.
Jean court plus vite qu'André.
Jean court moins vite que Charles.
The teacher points in turn at André, Paul, Jean, Charles and illicits individual responses. If an individual does not respond, another pupil is asked the same question and his answer (if correct) is followed by choral repetition. The individual not responding is given another chance at the same or a similar question.

Micro-lesson 22. (1/2 to 1).

Goal: Relating of a pattern to real-life situation.

Linguistic Basis: XXII-8; (X-1).

Performance Criteria:

Used in planning: III-6.

To keep in mind: I; II.

Outline of lesson:

A. In a warm-up session, the teacher goes through dialogues which contain the expressions 'jouons au cartes, alors,' and 'donnons un coup de téléphone à Michel.' With the use of cue cards (pictures of activities taken from French periodicals) he will elicit from the class: 'mangeons,' 'dansons,' 'chantons,' 'écoutons des disques,' regardons la TV.' 'parlons,' etc. The teacher will then model and ask the students to repeat.

Teacher: Dansons...Je ne veux pas danser.
Chantons...Je n'aime pas chanter.
Mangeons...Ce n'est pas le moment de manger.
Parlons français...Je ne peux pas parler français.

B. The teacher now puts the five constructions on the board:

Je ne veux pas...
Je ne peux pas...
Je ne sais pas...
Je n'aime pas...
Ce n'est pas le moment de...

He explains briefly that the students are to choose one of the responses for the cue he will give them. No response can be used again until all five have been used. Students may volunteer or, if there are no volunteers, the teacher will call on students at random. This stimulus-response exercise should not go on too long before the next step.

C. While the activity is going full swing and the students are responding quickly and easily, the teacher will call on one of the better students until he gets the response: 'je ne veux pas...'

Teacher: Dansons.
Student: Je ne veux pas danser.
Teacher: Pourquoi? (This will probably come as a complete surprise to the class and there may be a moment of silence).
Alors, vous ne voulez pas danser. Pourquoi ne voulez-vous pas danser?
Student: Je n'aime pas danser.
Teacher: Très bien. Je ne veux pas danser parce que je n'aime pas danser. Autre réponse......
Student$_2$: Parce que ce n'est pas le moment de danser.
Teacher: Très bien. Autre réponse......
Student$_3$: Parce que je me suis cassé la jambe.

D. The teacher will now lead the students through a series of questions that will extend their answers appreciably:
Teacher: Dansons.
Student: Je ne veux pas danser.
Teacher: Comment! Vous ne voulez pas danser?
Student: Non, je ne veux pas danser.
Teacher: Mais, pourquoi ne voulez-vous pas danser?
Student: Je n'aime pas danser.
Teacher: Aimez-vous mieux chanter ou jouer aux cartes?
Student: J'aime mieux jouer aux cartes.
Teacher: Alors, pourquoi ne voulez-vous pas danser?
Student: Je ne veux pas danser parce que je n'aime pas danser. J'aime mieux jouer aux cartes.

E. The teacher moves directly into a chain drill from this. If the signals for "chain drill" have been previously established, this will work smoothly. (A gesture from the teacher indicates that the student who responds turns to his neighbor and speaks. If there is any question about this the teacher can put the proper sentence in the student's mouth. After the first or second time the process will be clear to the students).
Teacher: Proposez à votre ami de jouer aux cartes. (Jouons aux cartes. Only if necessary).
Student$_1$: Jouons aux cartes.
Student$_2$: Je ne veux pas jouer aux cartes.
Student$_1$: Pourquoi?
Student$_2$: Je n'aime pas jouer aux cartes.
Teacher: (Here the teacher can intervene if necessary): J'aime mieux.....
Student$_2$: J'aime mieux chanter. (Gesture from teacher indicates that student 2 should turn to student 3). Chantons.

Student$_3$: Je ne veux pas chanter. J'ai faim. (This is a good student). Mangeons.
Student$_4$: Ce n'est pas le moment de manger.
Student$_3$: Pourquoi?
Student$_4$: Parce que je n'ai pas faim, moi.
Student$_3$: Ça ne fait rien. Il est midi.

Micro-lesson 23. (2).

Goal: Formation and use of perfect infinitive after 'apres.'

Linguistic Basis: XXII-9e.

Performance Criteria:

Used in planning: VIII-1, 2; II-1, 6.

To keep in mind: I.

Outline of lesson:

A. The teacher draws a line on the board which is supposed to represent a continuum of time:

8 8:30 9 9:30 10 10:30 11 11:30 etc.

He then delivers a monologue (with class repetitions) and puts on the board each action described in the monologue.

8:00 Charles est arrivé à l'école à huit heures.
8:30 Charles a parlé à son ami.
9:00 Charles est allé au bureau du directeur.
9:30 Charles est rentré en classe.
10:00 Charles a fait son devoir de français.
10:30 Charles a mangé un sandwich.
11:00 Charles a assisté au cour de gymnastique.
11:30 Charles est tombé malade.
12:00 Charles est retourné chez lui.

B. He now combines the sentences by the past infinitive construction, asking for several choral repetitions after each sentence:

Après être arrivé à l'école Charles a parlé à son ami.
Après avoir parlé à son ami, Charles est allé au bureau.
Après être allé au bureau, Charles est rentré en classe.
Après être rentré en classe, Charles a fait son devoir.
Après avoir fait son devoir, Charles a mangé un sandwich.
Après avoir mangé un sandwich, Charles a assisté au cour de gymnastique.
Après avoir assisté au cour de gymnastique, Charles est tombé malade.
Après être tombé malade, Charles est retourné chez lui.

The teacher now repeats the above sentences with choral repetition. After each repetition he puts the sentence on the board (or uses the overhead projector with a page on which the sentences have been written out previously in such a way that each sentence is added to the projection after it has been repeated several times).

C. The teacher now asks for the formulation of the rule. After about one minute of discussion he summarizes the rule. The past infinitive after 'après' is formed by the infinitive of 'avoir' or 'être' plus the past participle.

D. The teacher now removes the sentences from the board (turns off the overhead projector) and points to the sentences which correspond to 8:30 and models the response: Après être arrivé à l'école Charles a parlé à son ami. (Repetition.) He then points to the sentence at 9:00 and models: Après avoir parlé à son ami Charles est allé au bureau du directeur. (Repetition.) Having established the response pattern, he now cues answers by pointing to any of the actions described at any of the time labels from 8:30 to 12:00. The exercise is continued with choral and individual responses until individual responses become fairly fluent.

Micro-lesson 24. (2).

Goal: Recognition of passé simple.

Linguistic Basis: XXIII-1, 2, 3.

Performance Criteria:

Used in planning: VIII-1c, d; II-2b.

To keep in mind: I.

Outline of lesson:

A. The teacher introduces a text written primarily in the passé simple. He reads the text out loud asking for choral repetitions after each sentence. Then he asks individual students to put the sentence just read into the passé composé. If the individual does not know the answer, other individuals are asked (or the teacher models the passé composé himself).

B. After each sentence has been read and turned into the passé composé the teacher puts the passé simple and the corresponding passé composé on the board. Depending on the text and verbs found in the text, the teacher can line up the verbs in groups corresponding to their patterns of their passé simple formation.

Il a mis	**Il mit**	**Il a eu**	**Il eut**
Il a pris	**Il prit**	**Il a but**	**Il but**
Ils ont dit	**Ils dirent**	**Il a su**	**Il sut, etc.**

C. The teacher formulates rules concerning the formation of the passé simple. He then erases the passé composé from the board. Asks the class and/or individuals to give the passé composé forms corresponding to the passé simple forms on the board.

Micro-lesson 25. (2)

Goal: Teaching the meaning of the 'faux amis'; 'lecture, assister, conférence.'

Linguistic Basis: XIX; XXIV-B 6.

Performance Criteria:

Used in planning: II-2b

To keep in mind: I; II-3a, b, c.

Outline of lesson:

A. The teacher models the following monologues (with class repetition):
Charles a lu un roman de Balzac. Après la lecture du roman, il a assisté à une conférence au sujet de Balzac. La conférence l'a aidé à comprendre le roman.
Jean veut assister à une conférence sur la musique moderne. Malheureusement, il ne comprend pas la musique moderne. Mais son aim lui indique un livre sur ce sujet. La lecture de ce livre aidera Jean à comprendre la conférence.

B. The teacher puts the above paragraphs on the board and underlines the words conférence, lecture, and circles the words 'assister' and 'aider.' He then explains quickly that 'conférence' means "lecture" but that 'lecture refers to "reading." He also points out that 'assister à' means 'attend' but the idea of helping, assisting is normally conveyed by 'aider.'

C. The teacher asks these questions using the words 'lecture,' 'conférence,' 'aider,' 'assister' (choral and/or individual responses):
Avez-vous assisté au match de football?
Est-ce que cette explication vous aide à comprendre la différence entre conférence et lecture?
Avez-vous assisté au concert?
La lecture du roman...est-elle intéressante?
Voudriez-vous assister à une conference au sujet de...?
Quand finirons-nous la lecture de ce livre?
Assistez-vous à beaucoup de conférences? etc.

D. The teacher asks individual students (first volunteers -- then several students to whom he points) to "make up" sentences using the word which he indicates:
e.g., assister .student; J'ai assisté au concert.
aider... J'ai aidé mon ami à faire...
(The teacher helps with the formulation of the sentences if necessary -- every correct response is repeated by the teacher who then asks for choral and individual repetitions.)

Micro-lesson 26. (1).

Goal: Teaching a small reading passage and utilizing it for conversational practice.

Linguistic Basis: (To keep in mind): I-8,; IX-4, 5.

Performance Criteria:

Used in planning: VI-4, 5, 8; VIII-2a.

To keep in mind: VIII-3a, b.

Outline of lesson:

A. Reading passage presented: (from R. L. Politzer and J. Martinet, Retour en France. New York, American Book Company, 1964; p. 3.) (Choral repetition after each sentence):
L'avion ralentit, se pose sur le terrain. On arrive à Orly. Les voyageurs descendent. Monsieur et Madame Favre arrivent de New York avec leur trois enfants, Pierre, Jacqueline et Henri. L'avion a quitté l'Amérique à minuit.
The teacher reads each sentence. (The pupils keep their books closed) He asks for choral repetition. He then rereads the passage sentence by sentence and explains the words which seem unclear.
Sentence 1. L'avion: The teacher draws a picture of an airplane on the board.
Sentence 2. The teacher asks: Où est Orly? Qui sait ce que c'est? Explains: Orly, c'est l'aéroport près de Paris.
Sentence 5. Vous comprenez minuit: He draws a clock with hands pointing to twelve o'clock. Quel est le contraire de minuit? Le contraire de minuit c'est midi, n'est-ce pas? Que faisons-nous à midi? Prompts the answer: Nous prenons notre déjeuner. Que faisons-nous à minuit? Nous dormons, n'est-ce pas?

B. The teacher asks students to open their books. He reads the sentences; after each sentence he asks for several choral and individual repetitions. After this, he asks individuals to read the entire passage. If an individual mispronounces, the teacher interrupts and models the entire sentence once more, asks for a choral repetition and then asks the individual to repeat.

C. The teacher asks questions about the passage. Books are now closed. The questions (to be answered by individuals to whom the teacher points after asking the question) are of the yes and no type -- but are to be answered by complete sentences.

Est-ce que l'avion arrive à Orly? Oui, l'avion arrive à Orly.
Est-ce que Monsieur et Madame Fabre arrivent de Chicago? Non, ils n'arrivent pas de Chicago, ils arrivent de New York.
Les Fabre ont-ils trois enfants? Oui, ils ont trois enfants.
L'avion a-t-il quitté l'Amerique à midi? Non, il a quitté l'Amérique à minuit.

The next group of questions involves the use of interrogative pronouns. The questions are addressed to individuals. The teachers asks some questions of the "volunteers" -- in some instances the volunteers are asked only if the student to whom the question is addressed does not know the answer. Every correct answer is repeated by the teacher who in turn asks for choral repetition. Any student who does not answer a question is asked to repeat after the choral repetition.

Où arrive l'avion? L'avion arrive à Orly.
Qui descend de l'avion? Les voyageurs descendent de l'avion.
D'où Monsieur et Madame Fabre arrivent-ils? Ils arrivent de New York.
Avec qui arrivent-ils? Ils arrivent avec leur trois enfants.
Comment les enfants des Fabre s'appellent-ils? Ils s'appellent Pierre, Jacqueline et Henri.
Quand l'avion a-t-il quitté l'Amérique? L'avion a quitté l'Amérique à minuit.

Mciro-lesson 27. (1/2 to 1).

Goal: Teaching of a small dialogue.

Linguistic Basis: -

Performance Criteria:

Used in planning: II; X-1, 3, 4.

To keep in mind: I.

Outline of lesson:

A. Basic Dialogue (taken from R. L. Politzer and Amélie Diamant Holmstrom, Creative French, Unit 5. Prentice-Hall, Inc. Englewood Cliffs, N.J. to appear, 1967).

A. Comment s'appelle votre oncle?
B. Il s'appelle Bernard Cordonnier.
A. Quel est son métier?
B. Il est bibliothécaire.
A. Où travaille-t-il alors?
B. Il travaille à la bibliothèque nationale.

The teacher models each sentence. After each sentence he asks for several choral repetitions. After this he assigns the role of A to one section of the class, the role of B to another section. He again models the sentences. This time only the section playing A repeats the A-sentences, and only the section playing B repeats the B-sentences. Then the assignment of roles is reversed and the performance is repeated. Next the teacher plays the role of A and asks the class to respond in chorus with the lines of B. The teacher prompts the answers if necessary. Then the roles are reversed -- the teacher plays the part of B and expects the class to play the part of A.

B. The teacher plays the role of A: asks for the response of B from individual students (models the answer himself and asks for choral repetition whenever the individual student cannot respond). Then the roles are again reversed with the teacher playing the part of B.

C. The teacher now asks one section of the class to act out the part of A, another section to act out the part of B. The teacher prompts and asks for repetition whenever one group begins to fumble and does not know the response. After two repetitions of the procedure the roles are reversed.

D. The teacher assigns again roles A and B to different groups of the class. Now he chooses one representative of each group to act out the role. If the latter gets stuck or fumbles his group may help him out.

E. Individual students are chosen to act out the dialogue. If they need help the teacher prompts, asks for choral repetition.

F. The teacher asks individual students questions like:
Comment vous appelez-vous?
Comment s'appelle votre père?
Comment s'appelle votre oncle?
Quel est votre métier?
Quel est le métier de votre père?
Quel est le métier de votre oncle?
Où travaille-t-il?
If the individual cannot answer the question the teacher prompts, supplies an answer and asks the individual and then the class to repeat. The teacher makes it clear that the answers to the questions being asked may require unknown words, which he will be glad to supply. (Unknown words are repeated several times by the class and the teacher and written on the board.)

G. During the section above it was established that the father of Charles is a salesman (vendeur) that he works in a department store (dans un grand magazin). The teacher now asks Charles to take the part of B and asks another student to take the part of A and asks about Charles's father. A similar procedure is repeated with two or three other groups of students.

H. The homework assignment is to rewrite the dialogue in such a way that it is now dealing not with Bernard Cordonnier, the uncle of B -- but with another person who has a different profession.

Micro-lesson 28. (1/2).

Goal: Use of tape recorder in introduction of new dialogue.

Linguistic Basis: -

Performance Criteria:

Used in planning: II-1, 4; IX-3, 4.

To keep in mind: I; III.

Outline of lesson:

A. The teacher will have the tape recorder in such a position that it is the center of attention. The machine should be threaded and warmed up before the lesson begins. The moment the Play button is pressed the dialogue should begin. (Students should not be made to listen to statements about copyright laws in English). There has been no previous announcement that the students will hear a new dialogue.
Tape: Dis, donc. Où est la bibliothèque?
C'est tout droit. Tu y vas tout de suite?
Oui, il faut que j'aille chercher un livre. (A-L M: dialogue #7).
Teacher: (Stops the machine): Vous avez bien compris, hein? You understood all that? (Probable reaction from class will be laughter.) Mais pourquoi pas? Why not? It's very simple. Paul asks Robert where the library is and Robert tells him and asks him if he's going there right away. Paul says yes, he has to go get a book, and so on. Listen. Ecoutez: (Teacher now models the lines and then starts the tape recorder.)

B. The tape at this point models and drills the first line of the dialogue. As soon as the model line has been spoken the teacher stops the machine and takes over the modelling himself. He repeats the line several times and then asks the students to repeat. It is important at this point that he vary the sentence carrying the underlying structure.
Teacher: Où est la bibliothèque? (Repetition.)
Où est Paul Martin? (Repetition.)
Jeanne Leblanc...

Student: Ou est Jeanne Leblanc?
Teacher: Le cours de francais...etc. until he gets back to the original line. He will then start the tape recorder again and lead the students in the repetition. As soon as the next line has been modelled by the taped voice he will stop the machine and once again take over the teaching process.

C. The teacher moves the tape back to the point where the modelling and drill starts and sets the machine in motion. During the time the machine is working, the teacher moves around the room and listens to as many students as possible, rewarding correct utterances and encouraging the less able students.

D. When the drill session for the first segment of dialogue is over the tape will repeat the entire segment. The teacher points out to the class that now that they know what is being said, they can understand it.